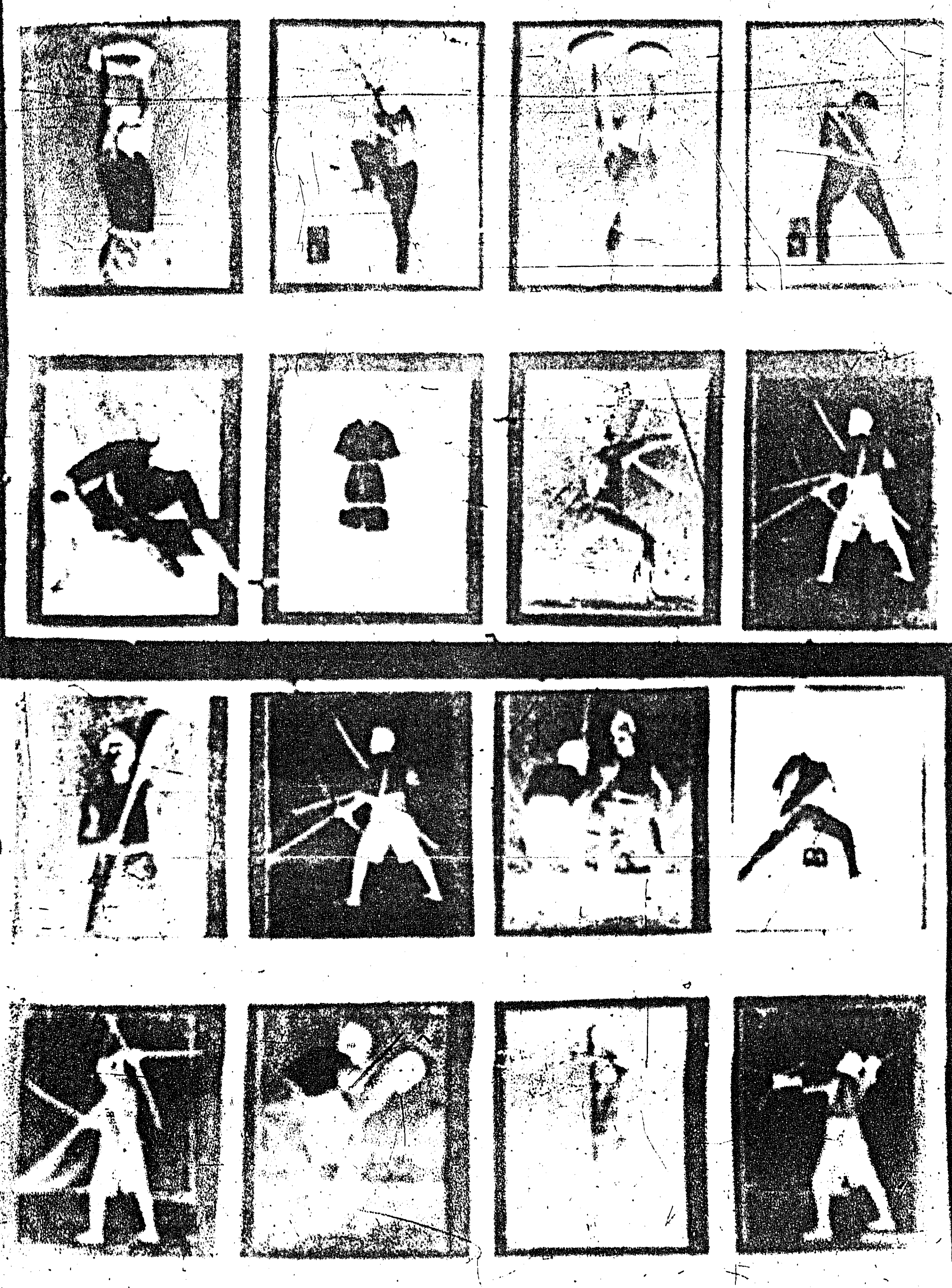
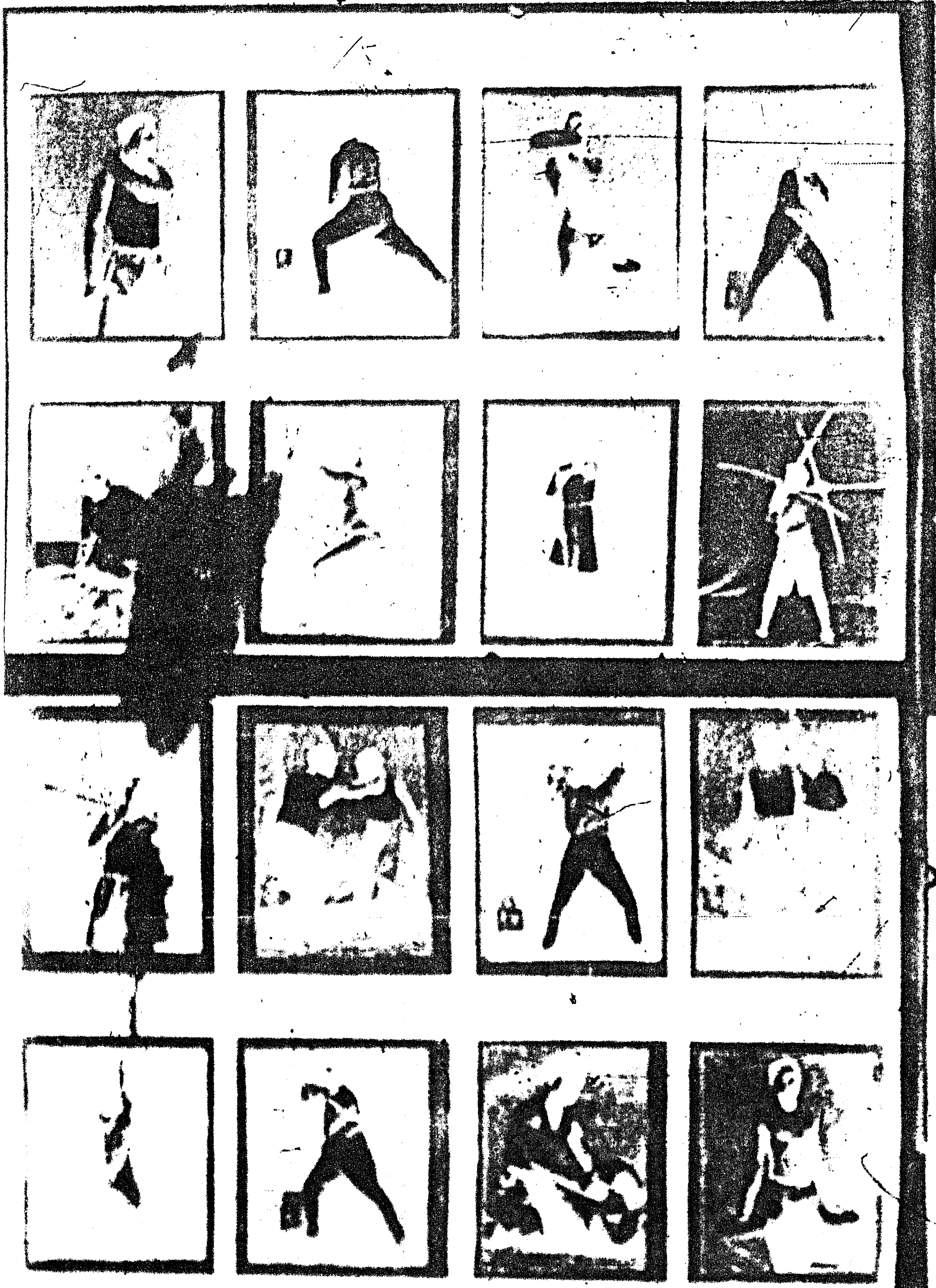
ENCYCLOPEDIA OF INDIAN PHYSICAL CULTURE





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A COMPREHENSIVE SURVEY OF THE PHYSICAL EDUCATION IN INDIA PROFUSELY ILLUSTRATING VARIOUS ACTIVITIES OF PHYSICAL CULTURE, GAMES, EXERCISES ETC., AS HANDED OVER TO US FROM OUR FORE-FATHERS AND PRACTISED IN INDIA.

Editor:—D. C. MUJUMDAR

COMPLETE IN ONE VOLUME

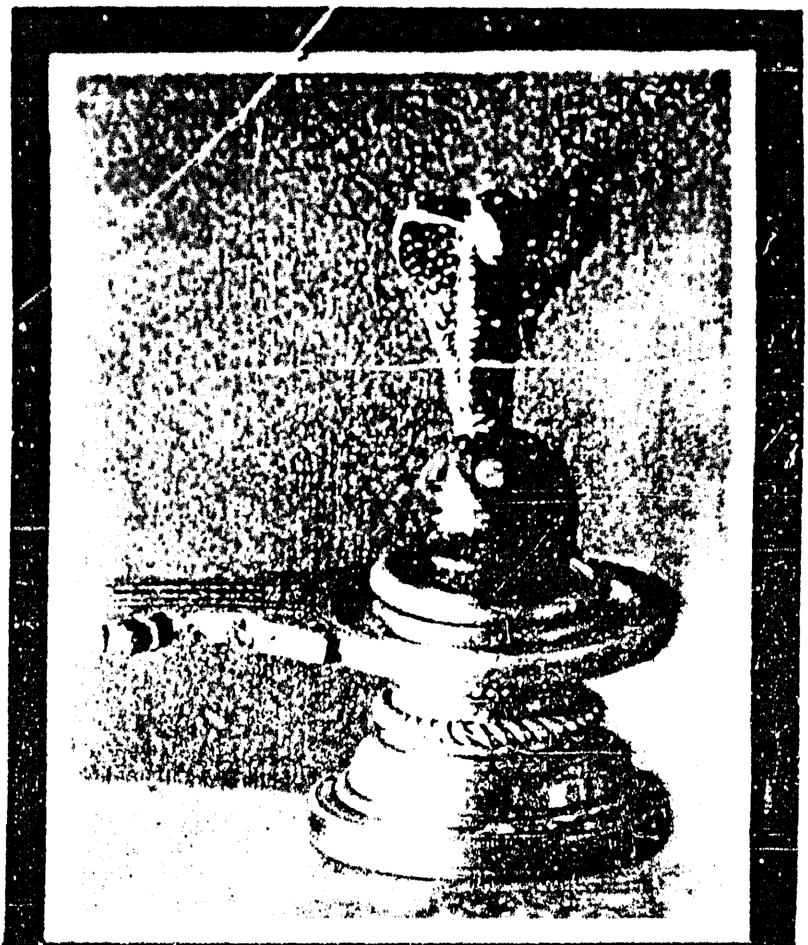
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HANUMAN

The presiding deity in every Hindu Physical Culture Institution.



श्री. चंद्रशेखरायनमः

This Encyclopedia of Indian Physical Culture is dedicated to Lord Chandrashekhar (Lord Shiva). It is He who has inspired me to undertake this work. May He inspire the readers also to study and practise this science whereby they may attain strength, health and long life.



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PREFACE

Manhood means strength. At least it ought to be. Any man between the ages of 20 and 50, who lacks at least average strength is almost bound to lack in self-respect. If you are not strong, vigorous, quick, alive in every inch of your being then what kind of man do you call yourself ?

There is only one way to get strong and that is through exercise-real exercise. You must exert your strength in order to build strength and the amount you build and keep will be in proportion to the amount that you expend.

You cannot become alive in every sense without developing the muscles of your body. You cannot retain that aliveness, which makes life really worth while, unless you continue the use of your muscles, at reasonably regular periods throughout your life.

There are some who strongly condemn all forms of systematic exercises in Gymnasiums and favour only recreational types of exercises, (playing of games). A novice, no doubt, may feel the routine Gymnasium exercises a bore, but if he sticks to his health and body-building programme religiously and if he follows a scientifically arranged set of exercises, he is sure to become more enthusiastic and interested as time goes on, because he will see before his very eyes that he is getting best results.

The light free movements commonly used in class drills or calisthenic work are good for beginners. For the chronic invalids light exercises of this kind are satisfactory but for those who are trying to build themselves up, this light work is far from being sufficient. One soon reaches a condition in which one or two hundred repetitions of certain exercises such as Indian Dands, Baithaks or Club-swinging may not fatigue him. He needs increased resistence. Such students can get adequate exercise only if they take strenuous types of exercises as are mentioned in this volume.

In order to get the desired results from exercise, it is necessary to have resistence of one kind or another to the action of muscles. The resistence thus offered may be by your own body-weight or by the

person or muscles of another individual. The important thing is resistence and the amount of strength that you develop will be in proportion to the amount of resistance that you habitually overcome in your exercise. You were meant to have a fine looking strong and super healthy body. God cannot be pleased with the ugly, unhealthy, weak and flabby bodies. It is a sacrilege not to possess a fine, shapely, healthy body. It is a crime against oneself and against our country to be weak and ailing. Our own future and that of our Nation depend upon good health and enough strength.

A proper amount of stimulating exercises controls how you look and how you feel. Exercise speeds up the circulation of blood. Sluggish circulation is the cause of much pain and discomfort. Scientific exercise improves the functions of all the internal organs. It activates the glands, makes them more prolific, improves their action and builds their strength.

One of the most important reasons for exercise is the fact that it improves the process of elimination of the waste from the body.

Exercise also overcomes fatigue as the increased circulation removes or dissipates the deposits of lactic acid and other fatigue-poisons from the body. Exercise, in addition, creates demands; it activates cells, breaks down tissue and with the help of proper eating and improved circulation it builds new, stronger and healthier cells.

Activity is life, while stagnation is death. Exercise brings healthful activity to every organ, gland and cell of the body; it makes the entire body actively and radiantly alive with a feeling, energy and well-being that make one so buoyant and alert that you feel like running and jumping.

Exercise is the best insurance against disease or sickness. It builds a fund of resistence of healthy blood-corpuscles, which can attack and overcome any disease germs which come in contact with the body.

Lastly, exercise 'builds confidence; for there is no road to supreme confidence as sure as the knowledge of one's physical and mental ability. It cultivates power of will and determination; it gives you complete mastery over your physical and mental self; it promotes personal efficiency and all desirable mental characteristics.

The above gives in a nutshell our idea of body building exercises. With this object in view, various forms of Indian physical exercises are described in the present volume.

During the last fifteen years we have been able to publish the Physical Culture Encyclopaedia in Marathi in ten volumes. The first our volumes are exclusively devoted to the different forms of Indian exercises and games only. These four volumes include the history, children's plays and indoor and outdoor gymnastic and athletic body-building exercises and games.

The aim of the present publication is to make available to the English-knowing public the whole of the science of Indian physical culture.

Practise before you Preach—We have explicitly followed this principle when we are putting this work before the public.

There is no standard work yet published in any language, wherein we can find the Indian method of Physical Culture so exhaustively treated as in this volume and in those that we published in Marathi.

We spared no pains in collecting information for this volume over and above of what we had for our Marathi publication. Care has been taken to incorporate all the details and technic of the different forms of exercises which are peculiarly Indian.

The striking feature that the reader will notice is that Indian forms of physical culture require very meagre apparatus and space when compared to those in the Western forms of exercises.

The last part of the volume is devoted to the Hygienic Information that ensured the physical and mental well-being of Indians from times immemorial. The lore we have inherited from ancient Rishees who got inspiration directly from God. So that part of the volume is indispensable to understand correctly and to have the real grasp of the spirit of the Indian Physical Culture science. The people of the West will specially be interested to study the chapter and particularly the originals from which we have taken quotations. What are to be found in this lore which has a history as long as three to four thousand years. Topic such as on food, water, medicine and rules of life are sure to strike our readers.

Copious plates and pictures are given at right places for the clear understanding of the subjects. Very few volumes of this nature

with such an exhaustive list of pictures are to be found especially when the cost of material has reached its zenith.

We need hardly say that all the branches of the Indian physical culture have been carefully edited. The games and forms of exercises have been divided into convenient headings of which an index is given. The matter under each heading is presented in a manner which is well adapted for easy and quick reference. There is a consolidated subject index at the end of the volume. This will particularly be something more than a general subject index.

It will be seen from the above that no pains have been spared to make this publication as complete and accurate as possible. But we are aware of the possibility of errors and omissions in a work of such vast nature. We shall feel grateful to our readers if they bring to our notice any such errors or omissions which they may detect and we shall gladly remedy the defects in the next edition, if, by God's grace, one is called for.

In the presentation of this volume, we received valuable, unfailing and able co operation of a large body of workers in the branch. We take this opportunity of expressing our sincerest thanks to all of them. We are indebted to Kaviraj Bheeshagratna for allowing us to borrow material from his English translation of Shushruta. So also our thanks are due to the authorities of Akhil Maharashtra Sharirik Shikshan Mandal for giving us permission to take some portion from the Rules on Hututu, Khokho and Atyapatya games, which they have recently published in English.

As regards the Patrons whose photographs appear in the beginning pages of the volume, we must say that but for their help we would not have been able to put before the public this pretty big volume.

Mujumdar's Wada,
Raopura, BARODA,
1st March 1950.

THE EDITOR-IN-CHIEF

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The editor desires to express his thanks and appreciations for the advice, suggestons, translation, reading and rivising of manuscript, proof reading, printing block making etc. of following friends. 1 Principal E.V. Dadape; M.A.B.T. TD. (Lond.) 2 Mr. N.G. Gokhale B.A.LL.B. 3 Mr. R.C. Bhave. 4 Mr. K.V. Marathe B.A. Mr. S.D. Vidwans. 5 Mr. W.P. Abhyankar; B.Sc.

FOREWARD

Shrimant Dattatraya Chintaman alias Abasaheb Mujumdar of Baroda and his consort S. S. Akkasaheb Mujumdar have done really great service to the Indian Nation by publishing ten volumes of the Encyclopedia of Indian Physical Culture in Marathi, language. The work has been carried out on a very ambitious scale and on the lines of a similar work done by Bernarr Macfadden in America.

Unfortunately during the last fifty years or more our life has been easy and habits sedentary and our younger generation has lost the sense to appreciate the value of physical culture and consequently of health, strength and fitness which they do not value as much as they really ought to. With a view, therefore, to put before our youngsters the glorious history of our forefathers, tracing it from the hoary past up to the last decade in this field of physical culture. Shrimant Abasaheb has undertaken this laborious task which has been really a very heavy strain on his brain, pen and purse.

In this English synopsis of the Marathi Encyclopedia of Indian Physical Exercises that Shrimant Abasaheb is publishing he has shown to the whole English knowing world what sports, pastimes and various forms of bodily exercises in India have been in vogue for a very long time, i. e. since 1000 A. D. at least. Some of them are Mallakhamba or a wrestler's pole, wrestling, Danda and Baithaks, Khokho, Langdi, Viti-Dandu, Chendu-Lagori, Atya-Patya, Kite-Flying, Lathi and a host of others.

During the last fifty years all the European nations have been taking very great care about physical culture of their own people. Particularly during the last European wars when the allies realized the weakness and in some cases the incapacity of their soldiers in respect of bodily strength, stamina and general physique, particularly in England and France, they have started physical culture schools which are attended by thousands of boys and girls.

The system of our Indian physical culture and particularly wrestling with its numerous tricks and counter tricks are well known and their history can be traced as far back as 4000 years B. C. This

wrestling sport seems to be very popular at the time of the Mahabharata and Bhagawata and we know that the Pandavas and particularly Bhima among them killed several strong demons like Hidimba, Bakasur, Jeemuta etc., with his extraordinary strength and wrestling tricks. The art of wrestling seems to have been most popular at the time of the Ramayan, the Mahabharat and special types of wresling according to the nature of tricks used by the different schools came to be known after the name of the leader of that particular school. Thus there is Jarasandhi Wrestling, Bheemaseni Wrestling, Hanumanti Wrestling, and so on. Even Lord Shri Krishna also seems to have been a master in this art as we know that he killed his enemies like Chanur and others while wrestling and killed an elephant with his strength and tricks only. There is very little information in these epics about the details of this exercise, and we know practically nothing about the methods by which those people made their bodies strong with great sustaining power. Suffice it to say that in those days wrestling was popular from prince to pauper and we frequently meet with the names of Krishna, Balarama, Duryodhana, Dushyasana, Jarasandha, Shalya and others who practised wrestling and became proficient in it. With proficiency in this art even the youths could defy the strength of advanced and experienced men as we can note from the account of wrestling between Bheema and Jarasandha and Krishna and Chanur. Young Bheema had a wrestling fight with the stronger Jarasandha. The fight lasted for over a fortnight and at last it ended in the defeat and death of Jarasandha. Both these warriors had the strength and stamina to continue their fight for ever a fortnight. We can therefore conclude that the system of developing the body and mind and the capacity of sustaining power have been the prominent features of the different forms of Indian Physical Culture. The several modes of wrestling in India and the several ways of keeping fit, healthy, strong and supple were quite useful for fighting with enemies in duel fights.

Wrestling is the national game of India just as cricket and base-ball are those of England and America respectively. No sport or exercise in the world is better suited for building vigorous manhood than wrestling. It develops endurance, strength, courage and self-confidence in the highest degree. Wrestling is far superior to any other game or sport in respect of self-defence. It its very nature wrestling develops all qualities by which one man can subdue another without a weapon.

Wrestling is a purely Indian exercise and with slight modifica-

tions has passed into other Asiatic countries like Japan in the form of Jujutsu which is but our Indian fist-fight. There are so many tricks and counter tricks in this exercise that the Indians have made it a science. Any off-hand attack from a ruffian can be warded off if we have mastered these tricks. If we should practise each trick at least fifty times we can not only avert an attack from a ruffian but we can make him lick the dust. With these tricks at command we can face a robber defiantly without a weapon in our hand.

Of all the exercises, Indian and foreign, intended to impart health, strength and longevity, the Surya Namaskar Exercise is the first and foremost. The principal organs which keep the body fit are the brain, the spinal cord, the stomach, the heart, the lungs and the respiratory organs. All these organs and others as well are fully developed and strengthened by Surya Namaskars. If the Surya Namaskar Exercise is scientifically done daily and regularly with proper diet and rest by men and women, old and young, there will be no danger of any disease attacking them. They will enjoy superb health and strength throughout the span of their life. The Surya Namaskar Exercise also makes a body beautiful and with Dands and Baithaks added to it makes it graceful.

There are also special Indian games like "Hututu" which may be called as our national game. Not only strength, speed, suppleness and height are necessary for this game but retaining our breath is also vitally essential.

In this manner Shrimant Abasaheb Mujumdar has placed the Indian nation under great obligation by this new publication on Indian games, exercises and various other forms of physical culture. He has traced their history right from the hoary antiquity to the present day and has shown their proper place in the field of nation building. With the help of this book the English knowing world, it is hoped, will come to know and understand what the games and other forms of physical culture in India existed in the past and what part they played in making the then generations healthy and strong and making them heroes and warriors at a time when the long range guns or shell-dropping planes did not appear on the battle field to decide the fate of fighting parties and when individual valour and strength were decisive factors to decide their fate.

If our boys and girls, men and women will practise daily and regularly the Surya Namaskar Exercise and those so fully and painstakingly described by Shrimant Abasaheb Mujumdar in this Encyclopedia of Physical Culture, there will shortly be produced a type of humanity that shall excel in body, mind and soul any that the earth has yet brought forth and shall set a new standard for the race.

BHAWANRAO
Pantpritinidhi
Raja of Audh.

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HISTORY OF PHYSICAL CULTURE IN INDIA

Part I

(1) The Vedic Age

WE do not find the direct mention of any particular system of physical culture in Rigveda. Peoples' lives were predominently devoted to physical activities and naturally they were undergoing physical exertion. So they had no need of inventing any special system of physical exercises useful to their normal life. Hence we can arrive at a conclusion which may give us a glimpse in the hoary past, from various hymns in Rigveda addressed to various deities presiding over different quarters and also to deities superintending over the religious activities of those ages.

No where do we meet with any specific description about any contemporary particular methods of taking physical exercises nor about any institutions specially devoted to physical culture. The Rigveda, the Brahmanas, the Aranyakas, the Upanishade etc., are the mirrors of the social life of people of those days but they are silent on the questions regarding physical culture activities. We can infer these only from the descriptions of the physically well-developed bodies of gods and demons in those days. Neither do we come across any description of individual methods of physical culture like modern indian Dands, Baithanks, Namaskars etc., nor group methods of modern exercises such as Hututu, Khokho, Atya-patya and Wrestling bouts; but from the descriptions of wonderful bodily strength of famous warriors, we cannot but conclude that they must have developed their gigantic strength by some effective means of physical culture which appear to be the foundation of modern physical culture activities. There must have been certain specific exercises which would have made them fit for wielding war-weapons and missiles and for riding, swimming, hunting, dancing etc. These open air exercises must have given them pure air and wonderful physical and mental strength for performing their active daily duties of life.

Hunting:—Hunting was the calling of the people of the warrior caste prescribed by religious scriptures. This science seems to have per-

fectly developed in those times. Hunting affords ample open air exercise. In hunters, it develops courage, resourcefulness and hardihood to endure heat and cold and it leads to the development of powerful sinews. It trains their eyes too. This seems, therefore, to have been in the Vedic age one of the prominent means to acquire strength and stamina.

Riding: The people of all castes were allowed to keep horses and hence they got ample opportunities for riding. Aravans (horse) were famous in those days. Riding gave the people adequate physical exercise. Even to-day it is considered as essential daily exercise to a warrior. It develops individual strength and stamina to a remarkable degree. Especially it improves the digestive system to a great extent. It gives a good appetite and a rider generally never suffers from indigestion.

Dancing and various acrobatic feats:—Acrobats, moving from place to place to earn their livelihood, indulged in acrobatic feats which increased individual strength, suppleness and skill. These feats consisted of dancing on Bamboos (Vansha-Nartin. Vide Vajasneyi Shukla Yajus).

Digging:—The sage Agastya, desired to develop his strength by digging with a hoe (Vide Rigveda 1-179-6). None can doubt the development of sinews and muscular strength as a result of regular digging exercise. Our ancestors gave importance to those strength-giving exercises which would help them in their daily house-hold duties.

Fight by Fists:—Fist-fighting is mentioned in many places in Rigveda (Vide Rig. 1-8-2; 5-58-4; 8-20-20). Many a time, Suras (Gods) and Asuras (Demons) indulged in it. The modern Mushti-Yuddha (Muki-Boxing) has its origin in the Vedic fist-fighting.

Other forms of exercises:—The science of archery, the use of missiles, swimming, running etc. were other forms of exercises current in those days. They prepared the ancient people for both offensive and defensive means of protection of their property.

How they preserved their bodily strength:—For the development of their physical strength they used to eat some herbs of medicinal value (Rig. 10-145-1). They knew the value of fatty substances in their daily diets, such as ghee, milk, oil, etc. They avoided child-marriages (Rig. 10-85-27). They strictly observed celibacy upto a particular age to

avoid premature old age and premature death. (Atharva Veda 19-61. Taitiriya Aranyaka 4-42. Rig. 7-66-16. Yajus 36-26. Showing 100 years as the age limit). The Science of Indian Astrology mentioned Ashtottaree and Vinshottaree as the average age limit of human life as 108 and 120 years-a really admirable and enviable living capacity and endurance of man. They advocated the use of cow's milk, butter, ghee, som-juice, as the greatest strength-giving articles of food. Naturally therefore, the people used to attain the full expected age limit of 100 years in the majority of cases.

(2) The Epic Age

(A) The Age of Ramayan :

In this historical and poetical epic in India no definite system of physical culture is to be met with. But on account of the general high standard of physique of the people in those times, it may not be wrong to conclude that the people took a great deal of care with regard to the development of their bodily strength.

The body of Hanuman was most butifully developed. It was wonderfully muscular and he was supposed to possess the greatest believable strength in his age. It seems Hanuman utilised monkey tricks for developing his body. Hanuman was considered as the best phisically developed warrior by all Vanaras, (a tribe living in South India) Vanar Chiefs and Vanar soldiers. Jambuwan was a formidable warrior who did a signal service to Ram in the invasion over Lanka the modern Ceylone. He developed his body like Hanuman. The stirring and the most thrilling bout between Wali and Sugreeva, two more warriors of the age, was one of the most deadly form of fight. It is the finest specimen of formidable fight delineated by the great epic writer Valmiki. The primitive aim of the fight was fatal in its character. In the bout between Vali and Dundubhee the latter was actually killed. In olden days fights must have been an effective form of exercises—deadly in nature. Vanar warriors must have indulged in various forms of physical exercises which must have tended to develop their skill in fight.

Stone-lifting and Stone-throwing :—The Ramayan describes the accounts of Vanar soldiers lifting big stones and hurling them at their enemies in order to vanquish and kill them. Hanuman is described to have lifted a big stone of Dronagiri mountain. Such remarkable feats

lead us to conclude that lifting and throwing big stones must have been their daily sport.



HANUMAN—The Deity of Strength.

Archery:—Ram and Laxman received preliminery training in Archery from Vashishta and developed it by a special training from sage Vishwamitra. Ram was Eka-Bani (never requiring the second arrow for hitting a target). Ram could pierce his arrow right through seven Tad-trees (Palm-trees). This is described by Valmiki, the author of

Ramayan, as the exhibition of Rama's superb strength. It also proved how sure he was in his shot. Ram won Sita in marriage by breaking the formidable and heavy bow of God Shiv, which could not be lifted even by several men. Thus one can imagine what gigantic strength Ram must have possessed. Bows and arrows were the regular fighting weapons in the age of Ramayan. In the well-known combat between Ram and Ravan, Ravan was killed by Ram with the force of his arrow. For skill in handling the weapon of archery, regular practice at the hands of the archer is required. This, therefore, was one of the prominent daily physical exercises in those days.

Jumping:—Vanar warriors were famous for their long jumps. Hanuman's well-known jumps are described by Valmiki. Jumping exercises make persons supple and light-bodied.

Swinging:—Hanging with hands and taking long swings on the branches of trees were some of Vanar tricks. They used to indulge in these strength-and-skill-exhibiting feats every now and then.

(B) The Age of Mahabharat:

Mahabharat times too, contribute a great deal towards the development of Indian physical culture incorporating chariot-movements, elephant-riding horse-riding, mace-fighting, running, duel-fight etc.

Duel Fights:—Duel-fights developed to a very high pitch in this age. The terrific bouts between Krishn and Jambuvant, Bheem and Keechak, Krishn and wrestlers sent by Kans, Balaram and wrestlers employed by Kans were the examples of formidable bouts. Kings used to patronise these fights liberally. Successful fighters could easily earn their livelihood on the presents they used to get from kings, lords and rich persons. Regular practice in fighting helped them in building a strong robust physique and fortified them against the sudden attacks of demons and ruffians. Who could not be thrilled by reading the graphic description of the bouts from the pen of the great epic poets like Valmiki and Vyas! These bouts reached a very high standard in epic times. The bout between Bheem and Jarasandh lasted for more than a fortnight but was of a very fatal character. This duel-fighting was then a form not of mere skill and hence it invariably ended in fatally injuring the opponent. Myriads of spectators indulged in witnessing the bouts of champion fighters in a well organized arena as in present days. The only difference between wrestling of those days and that of present times is that the former ended invariably in the death of the opponent.

Mace-Fighting:—Balaram was expert in mace-fighting. He trained many heroes among whom Bheem and Duryodhan were his prominent disciples. The terrific combat between the latter two described in Mahabharat is the most formidable specimen of mace-fighting. It was considered as an efficient form of physical exercise promoting muscle-building, strength, stamina and hardihood. It was invariably fatal in character.

Athletic Games:—One hundred Kauravas and five Pondavas played various kinds of games of strength and amusements in their childhood under the supervision of Kripacharya and Dronacharya. The latter taught them systematically the use of all sorts of weapons and gave them sufficient practice therein. Arjun was the best archer of his age. Archery,duel-fight, sword-fighting, fist-fighting mace-fighting, riding, swimming, running, jumping, etc., seem to have been included in the educational syllabus. Bheem was the best gymnast and the best athlet of his age. He was the best wrestler and the best mace-fighter and the best swimmer and naturally none surpassed him in his daily quantity of diet. His body was most symmetrically developed He was considered the model of strength. It is owing to his all-round fame that any best wrestler or a man of muscular body is named as Bheem. Duryodhan was the next best mace-fighter. All these princes amused themselves in playing various games which are handed down to us from generation to generation. Bheem with his four brothers was a match for all the hundred Kauravas in various games.

Iti-Dandu was one of the games played in those days. In this contesting game Bheem would strike the short stick with his long stick so forcily that none of the opponents could catch it. He alone would tire the opponents out and would ever remain unbeaten. He used to play Iti-Dandu so cautiously and confidently that each stroke would send the short stick further and further. He was also the best fielder in the game of Iti-Dandu. He was knocking out every one at the very first attempt, showing his excellent aim. The short stick would never slip from his hand when he was fielding on the playground. The modern game of Iti-Dandu is mainly based on the game played by Kauravas and Pandavas in the days of Mahabharat. This game is alike the present popular game of cricket to some extent.

(3) The Pauranic Age

In the age of Puranas, we may have a glimpse in the system of physical culture from various anecdotes. No special treatises thereon

were found then. We do not find actual written references to numerous tricks in wrestling contests arranged between various competitors of the Pauranic age. Many of the modern physical culture activities may be traced to this age. Before forming conclusions regarding the particular forms of physical culture activities, it is desirable to have a general insight into the social conditions of the age on which they were particularly based. The caste system in the Pauranic age was well nigh rigidly followed. Brahmins, Warriors, Merchants and Servants followed their social status according to the injunctions of religious scriptures as enjoined by Manu and Yajnya-Valkya. The house of a teacher was the bee-hive of educational activities. The teacher was invariably a Brahmin. The hermitages of sages in the subrubs of cities became the nucleus of physical, moral and intellectual culture. The head of such an institution was called Kul-pati who was supposed to be able to organise a big academical institution of the type of a public school with a strength of ten thousand scholars at a time having free boarding and lodging. (As in the Nalanda University). There were sevaral Kul-patis (having 1,000 scholras) in India in those days. Taksha-Shila University of the Punjab and the Nalanda University of Bengal were the outstanding monuments of that age. The programme of physical, moral and intellectuala ctivities were systematically formed and followed. Educational curriculum was invariably separate for each caste. We shall restrict ourselves only to physical side of activities prevalent in those days.

Physical Activity Programme of Brahmins:—They were compelled to practise Sandhya adoration in the morning, noon and evening enjoined by religious scriptures after taking a bath in an adjoining river where available. This included Pranayam (The sacred deep-breathing system of Hindus), as a most important item.

Pranayam (Deep-breathing):—Deep breathing exercises are advocated by eminent physical culturists of all countries for developing the capacity of lungs. The religious scriptures say that it leads to longevity of human life. The exercises did not allow the body to grow fatty and aim at purity of mind and body. These exercises gave them control over voluntary and involuntary muscles and maintained the efficiency of the digestive system.

As the Brahmins followed the profession of teachers, they were required to learn even the Science and Art of missiles, archery, sword-fighting, mace-fighting, wielding various weapons with a view to teach them to the warrior class (Kshatriya). And as a result of

disciplined life, they acquired soul-power-a sort of psychic force which enabled them to control their own self and that of others. This latent force of theirs commanded wonderful respect from the members of the remaining castes. Brahmins were greatly feared owing to their effective soul-power. They used it wisely. They never misused it. In emergencies it served the purpose of their own protection. Their profession was that of impartiog knowledge of every art useful to others; and their self sacrificing social services were respectfully appreciated and amply rewarded by the people.

On account of compulsory walking in absence of modern vehicles, the physique of people was invariably found in a sound condition. Hence they were free from various diseases. Circumstances forced them to follow natural physical activities regularly and punctually. Long walking needed in carrying out their sacrificial duties blessed them with wonderful health. Their digestive system was never ower-powered by constipation which is the general complaint of many of the modern people. Those people had always a good appetite which resulted in the development of strength and stamina and they as a consequence, enjoyed the blessings of health and the longevity of life.

The Physical Activity Programme of Princes and Warriors:—After the investiture with the sacred thread, all the twice born-Brahmins, warriors and merchant were recommended river baths where possible. Children, being very fond of water at this age, when the thread ceremony is prescribed by Hidu Shastras, naturally learnt swimming which gave them all-round exercise.

Morning:—This was the special time recommended for the warrior class to learn Dhanur Vidya (Science of archery) which emphasized physical exercise as the stepping stone to the higher military training. Riding elephants and horses, chariot driving and fighting in chariots, wielding the then existing weapons such as bows and arrows, swords, lances, spears, heavy iron maces etc., gave the sufficient exercise.

After-noon:—Revision of morning work and extra-curricular activities such as singing, dancing etc., were also recommended.

Evening:—Walking into the forests with a view to bring fuel for their tutors was resorted to by the students. They had to do all manual work at the houses of tutors (Guru-Kuls). As a result of regular physical activities involved in doing these duties, students ever

enjoyed keen appetite. How could diseases attack them who were always vigilant and active on account of their daily regular programme !

They went to bed early and enjoyed sound sleep at night. They got up also early in the morning. These regular habits kept the students healthy.

Merchant class :—The merchant class along with the Brahmins and Warriors went through the elementary programme which included natural physical activities. The merchant class was not trained for military objectives but walking and other physical activities which they indulged in gave them sufficient strength, stamina and health. Their professional subjects consisted of banking, accounts, commerce and agriculture. Agricultural activities gave them ample physical exercise.

The servant class :—The servant class did the duties of serving all the first three classes in various capacities. They possessed sufficient bodily strength suitable to their laborious routine work which kept them always fit and free from diseases.

Wrestling seemed to form the prominent exercise in Pauranic age. The people of all castes practised it. Shade under trees could serve the purpose of suitable place for a wrestling pit. We read of some descriptions of wrestling bouts, arenas and of seating arrangements for spectators in various Puranas. The idea of the present stadium has its origin in these arrangements. Other forms of military exercises prevalent in those days were mace-fighting, fist-fighting, disc-fighting, rope-fighting, axe-fighting, cudgel fighting, etc. These were deadly in their nature. Owing to regular practice therein, the people wonderfully developed strength, stamina and health and as a result became long-lived.

Pauranic Age seemed to have catered much for the physical development of the people and there were many Gymnasiums devoted to the physical well-being of the people the rich as well as the poor.

(4) The Ancient period

Itsing says, (vide Itsing o. c. p. p. 101-19). "Every morning a bell is sounded to remind the priests of their bathing hour (5-30 A. M.) Sometimes a hundred, sometimes even a thousand priests used to leave the monastery together and proceed in all directions towards a number of great pools of water near Nalanda where all of them took baths."

Thus a cold bath in the morning seemed to be obligatory at the prescribed hour every day.

The Chinese pilgrims state that the following sports were current in Buddhistic Universities like the Nalanda :

(1) Swimming in the morning in a well or a pool or a river (2) Hopping over the diagrams marked on the ground (3) Removing substances one by one from a heap without disturbing the remaining ones (4) Trap-ball games (5) Tossing balls (6) Blowing trumpets (7) Competitions at ploughing with mimic ploughs (8) Archery contests (9) Shooting marbles (10) Guessing other peoples' thoughts (11) Chariot-driving (12) Mimicing other peoples' acts (13) Elephant-riding (14) Sword-figting (15) Running in front of horses and carriages (16) Competitions of wringing hands (17) wrestling bouts (18) Boxing with fists and so on.

These games were absolutely innocent and they formed basis for the development of modern physical Education systems. Buddhistic religious principles of nonviolence seem to influence these games.

Compulsory begging for alms was enjoined to Buddhistic scholars and Bhikkhus (Buddhistic teachers) by their shastras. This gave the class the benefit of walking exercise. They had to walk a long way. They were renowned for their good health. They would generally never fall ill.

Taksha-Shila (Ancient Buddhistic University famous for Military Training of a very high order) :—

Its early history :—It was the capital of Gandhara, the modern Kandahara. Walmiki, in Ramayan, says that it was founded by Bharat and was named after the prince Taksha. It was captured and destroyed several times by the foreign invaders from the north west frontier, as it was the seat of Military Training. Archery was its speciality. In spite of the fluctuations in its fortunes, it flourished as a famous seat of learning in the seventh century B. C. It attracted scholars from many parts of India and even from countries outside India. It is reported that 103 Princes from various parts of India learnt archery here. Morning periods were specially devoted to Dhanur-Veda. The fundamental subjects of Dhanur-veda (science of archery) particularly stressed physical exercises such as elephant-riding, horse-riding, chariot-riding, mace fighting and lance-throwing.

Physical Culture in the reign of king Someshvar 1124 to

1138 A. D.:—King Someshwara was the son of Vikramaditya VI and belonged to the line of the Western Chalukyas whose capital was Kalyani.

The Physical Culture system is mentioned in detail in Manasollasa of King Someshvara. The chapter Malla-Vinoda therein gives a clear idea of the physical Education system particularly of wrestling as developed in the Peninsular India before 1,000 A. D. The system incorporates therein exercises which help a person in becoming the acme of wrestlers. It shows how kings were particular about the physical education of their subjects in Southern India. Wrestling in India has a sound foundation and it is quite natural that it is consider-ed here even today, as the king of games of India has rightly preserved her highest standard in wrestling in the world. Indian wrestlers always bear the palm in whatever part of the world they wrestle.

Manasollas mentions Malla-Vindod as a special chapter. There are stated three kinds of wrestlers. The best is known as Jyeshthika, the middling Antar-jyeshthika and the low is called Govala. Each is furthur sub-divided into two, Bhavishnu (a promising wrestler) and Praroodha (a grown-up one-an expert). At the age of twenty a wrestler is called Bhavishnu and at thirty he is known as Praroodha. Usually thirty two years should be the maximum age of Prarudha wrestlers. After that he is not considered fit for wrestling as a first class wrestler. This shows that a man reaches his maximum strength at 32.

The best wrestler possesses a fully developed body with gigantic strength. He is supposed to be an expert in applying holds, counters, parries, feints and locks. He is expected to be most active and quick in his movements. Second class and third class wrestlers have these qualities in lesser degree.

Special diet:—The king used to support these wrestlers with specially nourishing diet consisting of pulses, flesh, dishes made of milk flavoured with sugar which were supposed to be high class sweets containing body-building substances.

The wrestlers were given sufficient allowances. They were kept under restraint and discipline. They were kept away from the sight or touch or conversation or intercourse of a woman as they wery likely to go astray and become weak in consequence. They were made to practise wrestling every alternate day for increasing

their strength and gaining confidence in the successful application of holds. They were conversant with four Sansthanas (chief positions of wrestling viz: front, back, right and left) and all the Vijnanas (i. e. holds) which were special tricks to overpower opponents. The chapter describes all the holds and counters with their names current in colloquial language existing in those days with the methods of their applications. The information is very valuable even to a modern expert wrestler. Some feints are also shown therein. The wrestlers were to practise these under the supervision of their teacher as long as they remained in service.

Morning exercises :—Wrestlers were expected to practise the applications of tricks in the morning every day to acquire skill, stamina and confidence in wrestling. To increase their strength, they practised a sort of weight lifting. They used to lift with their hands heavy sacks full of sand. They used to push and strike them with their feet. These exercises made their hands and feet ideally strong. They could increase their weight, strength and stamina without accumulating unnecessary fat on their bodies. This exercise is called Bhar-shrama. Afterwards wrestlers used to go out of the city in open air to take running exercise. This exercise is known as Bhramana-shrama. It reduced weight and at the same time increased strength and stamina and tended to store surplus energy which was useful in emergency. It developed calf-muscles and leg muscles. They were then to practise swimming either in a tank, a well or a river. They were expected to wrestle with water, neck-deep until they were tired. Swimming gave them allround exercise. Wrestling with water developed biceps and triceps muscles and tended to make hand-grip firm. Extra strength which was developed by these morning exercises could increase their capacity in applying holds on the opponents of even superior calibre.

Evening exercises :—In the evening, wrestlers were practising heavy club swinging (Bahu-pellanaka-shrama). This exercise ensured powerful grip and increased strength of arms. They were then to practise holds and tricks on Malla-stambh (wrestler's pillar) called Stambha-shrama. The pillar was supposed to be a dummy wrestler on which wrestlers practised the holds they learnt before. This exercise wonderfully tones the body of the wrestler and increases his dash and courage. He is expected to practise his holds on it as quickly as possible. Skill thus acquired by the wrestlers becomes useful to them in competitive wrestling.

These supplementary exercises enabled the wrestlers to build tall and stont bodies and to become comparatively immune from diseases. Thus various types of wrestlers were trained. Some were heavy-weight wrestlers. Some were light-weight wrestlers skilled in over-throwing heavy-weight opponents by the skill in the application of holds. Some acquired indefatiguable energy. Some were offensive wrestlers and some defensive with specific skill in the application of specific holds mastered by them.

Wrestling Tournaments and their organisation:—The chief officer in charge of wrestling Toutnaments prepared the arena fitted properly with a small but raised seat for the king in the western part of the arena with a covered canopy (i. e. Mendapa) for Lord Shree Krishna as the presiding deity in the South-east corner of the arena. It is wonderful to note here that the Southerners in those days worshipped Lord Shree Krishna as their model for physical Education, while to-day every where in India Hanuman, the devotee of Rama, is considered to be the presiding deity of Physical Culture. In front of the canopy of Shree Krishna, a wrestling pit thirty hands (a hand equals one foot and six inches) long ten-hands wide and two spans deep was dug. It was filled with soft earth from fields. The earth was wetted with water, dug with spades and was sifted with a sieve so as to remove even small stones from it.

Pairs were first arranged from wrestlers similar in weight and strength. Elephants were sent to bring the first class wrestlers whose bouts were arranged. They ate a little rice with curds before they started wrestling. They anointed and decorated their bodies with sandal paste and unbroken rice (Akshata) and with blades of green grass in their hands they mounted the elephants and used to go to the arena in the evening in procession with beating of drums and trumpets. The arena was packed with spectators and graced by the presence of the king. The Wrestlers worshipped Lord Shree-Krishna with flowers and occupied the seats allotted to them in order of pairs arranged. Then at the command of the king, wrestling commenced. Wrestlers stroke their arms ringing the atmosphere with the sound thereof. They entered the pit with a covering for the loins over which was tied long strip of cloth (Kacha). They began the bout with a salami (i. e. a salute). They wrestled with each other until either of them was hurt. If both of them panted with heavy breathing, quite exhausted, they were declared equal. When one was hurt, the other was declared to have won the bout. This South Indian wrestling is typical. Pinning

down the opponent on his back was not the sign of success in that type of wrestling bout. They might either throw down each other on the ground on the back or on the belly; but it was not counted as a point of superiority. Winners were amply rewarded with gold ornaments, rich garments, vehicles, horses etc. The king along with his retinue passed a few hours after the bout in the arena, discussing the wrestling bouts and afterwards returned to his palace in the palanquin.

It is clear that wrestling was given prominence in all physical exercises in those days. It was patronised by the king. With such training in physical education the people were bound to be stong and long-lived.

Besides this, elephant-fighting, horse-fighting, cock-fighting, hunting, wielding war weapons etc., were other forms of exercises. This shows how advanced physical education was in those days.

The Vijayanagar kingdom :—Ban, the great writer of the ancient period, has given an excellent description of the physique of the body-guards of the king Shree Harsha. They are described as possessd of great strength and valour. This signifies that people in those days were very particular in maintaining and developing their physique. The history of the Rashtra Koot kings of the Deccan tells the same story. Every village then maintained an Akhada (An institute for physical culture). The Akhadas not only developed the individual strength but used to impart very carefully to its members military education too. So that when occasion demanded sufficient force could be easily collected from these villages. This force did not prove to be merely untrained force but it was as good as a regular well-trained army. History gives a number of instances when the Rashtrakoot kings could command any number of soldiers as the occasion would require.

In Jnyaneshvari, there is mention of the efficient army of the Yadavas. It has a reference to the year 1290 A.D. In Devgiri district, Ramraja was the ruling chief. Even Brahmins were enlisted in the army in those days. The army then was mostly constituted of Jethis. They were supposed to possess the strength of elephants. They never feared death. It is interesting to find a reference of Dand-Pata even in Jnyaneshvari. People were experts in handling these instruments. The sage Jnyaneshvar has given a detailed description of the warriors practising this Pata. This shows that the sage himself must have practised the same, to some extent. The same author describes the use

of bows and arrows too. When these instruments were handled by majority people in those days, it was not necessary for the kings to maintain the standing army. As time passed, however, people grew careless about this side of the national development and as a result they lacked in self-confidence and the kings lost their independence.

After the Yadavas the Hindu Kingdom was established at Vijayanagar in the Deccan in the year 1336 A. D. There was also a rival party established by Allaudin in the year 1346. A. D. As there was rivalry about the supremacy betweeu these two, each party tried to strengthen its side for enabling it to fight with the neighbour opponents. Mujahit the son of Allaudin was very strong. Mahomad Kasim—the historian says that at the age of 14, Mujahit killed his opponent while engaged in a wrestling bout. Similar description we find of Krishnadevraj a ruling king at Vijaynagar. He ruled from 1509 A. D. to 1531 A. D. He was named as an Emperor as he possessed all the virtues required for the honour. He had an excellent physique. He used to practise different physical exercises early in the morning. He was an expert rider too. He had an awe-inspiring figure. He himself used to lead his army. Sesamum oil about a pound and a half was his early morning drink. Then applying oil to all parts of the body, he used to take hard exercise in wrestling and heavy club-swinging to such an extent that all the impurities and the waste matter would come out of his body along with the sweat. People follow the great, and following this principle, people then had special liking for developing their bodies and they too used to take hard manly exercises early in the morning. The king was found surrounded by a strong force. Special mention must be made here that his body guards included some women also. Such was the wonderful spread of physical culture movement in the period. Christavo-de-Fijurido the Portuguese ambassador of the time varified the truth of the above history. He says that every day wrestling bouts were arranged and the king used to preside over the function. Portuguese wrestlers, too, took part in the contests. There were no restrictions while combating and the sight of the bout was really terrific. They exchanged blows, while wrestling, so severely that even eyes and teeth were not spared and the faces appeared besmeared with blood in no time. The writer says that the scene was unique and was never seen anywhere before. Another historian Nunij says that these Jethi Wrestlers used a sort of wheel-like instrument with the help of which they used to injure their opponents and one who inflicted a greater number of injuries to his opponent was declared successful.

(5) Physical Culture in Mohammedan Period

The physical activities of every nation generally depend upon the circumstances, then existing. The general doctrine of nonviolence preached in Buddhistic religion had a deteriorating effect on the bodies of people in general. Their devotion to physical activities was slackened and as a result they had to yield to the Mohammedans who were not bound by the doctrine of nonviolence. The frequent invasions of Mahamad Gazni, Mohammad Ghori, Taimurlung and Babar laid bare the weak points of the Hindus and they plundered their wealth.

The Mohammedans continued to indulge in strenuous exercises more than the Hindus and consequently they were found superior in strength than even famous Rajputs. They developed more stamina and hence they succeeded in establishing an Empire in India. Their leisure-hour activities and amusements were of military nature. They aimed at the development of strong physique. Their physical activities consisted of gymnastic and athletic competitions such as dagger-fight, mace-fight archery competitions, hunting of wild beasts, horse-riding, elephant riding and so on.

Babar developed a very hardy body by taking very strenuous physical exercises as required for sound military training. It is reported that he used to hold two men under his arm-pit and run a long way off. He used to swim the vast basin of the Ganges. He believed that, by developing a powerful body, a person is enabled to face any sort of danger and withstand any amount of hardship without feeling any fatigue and therefore the administrators and kings in particular must not neglect physical exercise.

Swimming:—There were good swimmers in those days as history quotes many instances of persons being saved from drowning. History says that in the battle of Baxar many persons were saved from being drowned. Humayun to save himself from his enemies jumped into the Ganges and swam the river with the aid of skin-bag. Babar is said to have crossed by swimming all the rivers from the middle of Asia right upto the city of Benares. Gaziuddin, Najbkhan, Ismail Beg and many other warriars are described to have saved their lives by swimming across the Jumna.

Polo:—Akabar was very fond of polo. The word comes originally from Turkish language. The polo balls at that time were prepared from rags. Akabar used to play the game with the ladies of the

harem. For this purpose, he specially taught the queens horse-riding. Owing to the constant practice in this game, the queens became experts in horse-riding. As time passed this game of polo became popular among the soldiers and military commanders. Today Fetehpur Sikri is the living monument of the relics of Akabar's physical activities.

Hunting was one more form of hard exercise encouraged by the Moghul kings. Jahangir was extremely fond of hunting. He tamed hawks and leopards for hunting purposes. He was very fond of controlling an elephant in rut.

Thus the people in the Mohammedan period also were very careful in keeping their bodies fit and thus trying to avoid diseases by resorting to various sorts of physical activities mentioned above. As a result, the people were very tall, healthy and well-built and enjoyed longevity of life.

An Extract from the Ain I Akabari Volume II pages 252-253:— "There are several kinds of The Shamsherbaz or gladiators, each performing astonishing feats. In fighting they shew much swiftness and agility, and join courage to skill in stooping down and rising up again. Some of them use shields in fighting, others use cudgels. The latter are called *Lakrait* (They may be players of Lakadi). Others again use no means of defence, and fight with one hand only; (These are Binot fighters) these are called *Ek-Hat'h*. The former class come chiefly from the eastern districts, and use a some-what smaller shield, which they call *chirwah*. Those who come from the southern districts, make their shields large enough to conceal a horseman. This kind of shield they call *Tilwah*. Another class goes by the name of *P'haraits*. They use a shield not quite so large as to conceal a man, but a gaz broad. (These may be Fari-gadka players). Some again are called Banaits. They use a long sword, the handle of which is more than a gaz long, and seizing it with both hands, they perform extra-ordinary feats of skill. (Bana players) The class which goes by the name of Bankulis are likewise famous. They use a peculiar sword which, though bent towards the point, is straight near the handle. But they do not make use of a shield. The skill which they exhibit passes all description. Others use various kinds of daggers and knives, and perform with them the most extraordinary feats. (These are dagger-fighters). Each class of these men has a different name; they also differ in their performances. But it is really impossible to give a mere description of them nor would mere listening to my descriptions be sufficient. These

are more than a hundred thousand of them. At court one thousand of them are always in readiness. Their Cadi (commander of one hundred) holds the rank of an Ahadi, and even a higher one. Their salaries vary from 80 to 600 dinars (one Dinar = 1/40 of a Rupee).

There are many Persian and Turani Pahluwans-wrestlers and boxers at court, as also stone-throwers, athletes of Hindustan, clever mals from Gujrat, and many other kinds of fighting men. Their pay varies from 70 to 450 dinars. Every day two well-matched men fight with each other. Many presents are made to them on such occasions. The following belong to the best wrestlers of the age. Mirza Khan of Gilan; Muhammad Quli of Tabriz to whom His Majesty has given the name of *Sher Hamlah* or Lion-attacker; Cadig of Bukhara; Ali of Tabriz; Murad of Turkistan; Muhammad Ali of Turan; Fulad of Tabriz; Mirza Kuhnahsuwar of Tabriz; Shah Quli of Kurdistan; Hilal of Abyssinia; Sadhu Dayal; Ali; Sri Ram; Kanhya; Mangol; Ganesh; Anba; Nanka; Balbhadra; Bajinath."

(6) The Maratha Period

In this period physical activities were re-organised, fostered and enforced on military lines and the conquests turned out to be simply amazing. The activities were rehearsed by Shivaji in the valleys of the Western Ghats. This led to the intrepid, strong and muscular galaxy of military commanders such as Tanaji Malusare—the right hand of Shivaji, Baji Phasalkar, Yesaji Kank, Baji Deshpande, Netaji Palkar, Sooryaji and other pillars of the Maratha Empire. Shivaji was encouraged to make vigorous endeavour by the religious magnet Shree Samarth Ramdas Swamee who was considered to be the incarnation of strength and skill. They say, it was Ramadas who got 1,200 temples of Hanuman-God of strength and valour, built throughout India. They are the living monuments of the wonderful organizing power. The idol of Hanuman was placed in every Gymnasium. Ramadas was considered as the incarnation of Hanuman by the Hindus. Ramdas's Hanuman temples and gymnasiums were associated together. Ramadas also popularized Namaskar activities in Maharashtra. He travelled far and wide in the whole of India and wherever he stayed he inspired the people to build a temple of Hanuman with a gymnasium attached to it. He himself used to practise 1,200 Namaskars every day and consequently developed a remarkable physique. Thus Ramadas inspired the people to practise Namaskars every day after the daily ablutions. Namaskars are meant for worshipping the God Sun and thus

even today the exercise of Namaskars is viewed as a religious practice. If the people practise Namaskars in sufficient numbers regularly, they are sure to build their bodies strong and longevity of life would favour them as a natural consequence. Ramadas, therefore, may be considered as the pioneer of organised gymnastic institutions in Maharashtra.

These gymnastic institutions were crowded with members who systematically and regularly used to take exercise, some in the morning and some in the evening. The programme followed then was somewhat based on the following lines-running, dands, baithaks, malkhamb, wrestling and heavy-club-swinging. Sword-fighting, stone-lifting, baneti or (whirling a stick with wooden or rag balls attached to the ends) etc., were also included therein. Thus the gymnastic institutions popularised Indian physical culture among the Indians. Many of the modern gymnastic institutions can historically trace their origin to the gymnasiums referred to above.

Ramdas in his well-known book of Dasabodha praised strength in the following words. " Strength leads a person to happiness. A person without strength becomes the object of ridicule and is easily overpowered by diseases. Strength makes the body handsome. Strength enables a person to enjoy, to the full extent, the worldly pleasures. A person without strength is helpless. Strength enables you to conquer kingdoms. Strength accompanied with skill attracts all and is revered by all. It leads a person to self-confidence, courage and brave acts." The life of Shivaji the great, exhibits the happy and successful blending of strength and skill in every act of his. Sambhaji, the son of Shivaji, also possessed extra-ordinary strength.

Browten, who accompanied Daulatrao Shinde, gave in his writings the clear idea of physical activities prevalent in those days. He writes, "Our sepahis (soldiers) have commenced the exercises which are customary at the season of the year. The natives all over India are exceedingly fond of these diversions which are regulated by certain ceremonials, observed with the most scrupulous etiquette. The first exercise is, generally, the Dand; the second is the Kusti (Wrestling) at which the natives of India exhibit great skill and activity; the third exercise is the Moodgurs (clubs) and the Lezim, the former, thick clubs of hard wood about two feet or more in length and from 14 to 20 pounds in weight, which are wielded about in particular manner; the latter Lezim is a stiff bow of Bamboo, bent by strong iron chain to which a number of small round plates of the same metal are affixed

for the purpose of increasing the weight and making a jingling sound. All these modes of exercises tend to widen the chest, and strengthen the muscles and the effect produced by them upon a youth at the end of the season is astonishing. The Maharaja (Daulatrao Shinde) is a great patron of wrestlers and retains a celebrated wrestler in his service, to whom he makes a daily allowance of a sheep and 20 pounds of milk. Great men in India take pride in having the best wrestlers in their service, who are permitted to make use of the royal horses, elephants etc., whenever they please. Nay, to such an extent is the passion for gymnastic exhibition carried, that the art is sometimes practised by women, who study to make their bodies hardy and their flesh firm by following the prescribed exercises and go about challenging the male wrestlers in the different villages through which they pass to try a fall. These amazons, sometimes attain such a degree of proficiency that it is rare for the most experienced of their male opponents to overthrow them. It must be added, however, that the best wrestlers often decline engaging in these contests from the fear of incurring the disgrace of being worsted by a woman." This extract depicts a clear picture of the high standard of the physical forms of exercises indulged in by men and women in those days.

It is said that there was not a single Maratha boy who did not know Sword and Pata (a long straight two edged weapon) exercises and wrestling. Horse-riding was greatly encouraged at that time. It strengthens the sinews of hands and feet and amply enables the rider to breathe oxygen from the fresh open air. The Marathas, afterwards, added the Military drill to the Cavalry exercises. Temporary wrestling tournaments were organised in pairs which gave a chance for young wrestlers to try their strength. This made wrestling popular in every nook and corner of India and particularly in Maharashtra.

Women in those times personally attended to all the domestic duties of drawing water from wells, fetching it from a distance where there was a river, washing clothes of the members of their families, cleaning the utensils, grinding corn, churning curd, sweeping the whole house perfectly clean etc. These duties gave them physical strength and increased their stamina. Naturally their bodies remained quite fit and healthy, and they had strong and healthy progeny. Besides, women used to take sometimes thousand rounds around temples as a form of prayer current in those times.

The Peshwas had a special liking for attending gymnasiums

daily and personally taking strenuous exercises. They maintained famous wrestlers for this purpose. The gymnasium of Nanasaheb Peshwa (the third Peshwa) was very well equipped. It contained, it is mentioned, 24 sorts of apparatus for taking exercises such as stone-discs, heavy nals (heavy stone-discs having handles in the centre) heavy clubs, heavy lezims, *kharbuji* (a kind of mace), big cudgels, sandal clubs, karela, sticks, swords etc. Sadashivrao Bhau, the hero of the third battle of Panipat, used to practise twelve hundred Namaskars in the morning every day. It was an honest belief then that the individual exercises, taken once before dawn, would enable a person to do his daily work more efficiently. Even the labouring class and workers in Maharashtra entertained the same belief. The result was that all types of people took pride in attending gymnasiums everyday either before daybreak or in the evening. This had a very good effect upon their general physique and it also enabled them to do their professional duties of gaining livelihood more efficiently and quickly without any feelings of exhaustion. It always kept their body and mind refreshed.

The Peshwas took pride in offering big prizes to the winners in wrestling contests. Those, whose wrestling bouts were fixed beforehand, were required to take hard exercise for more than a couple of months before the actual advertised bout took place. Hard exercise required specially wholesome diet rich in fat and proteins. Thus wrestlers continued to take regular hard exercise for years together and were able to maintain gigantic physique. Professional wrestlers were, thereby, able to maintain themselves and their families easily as their profession enjoyed royal patronage.

Bajirao II maintained as his gymnasium teacher Guru Balambhaatdada Deodhar. He was famous in the whole of India for wrestling. He was under the liberal patronage of Bajirao the second. He and his disciples started gymnasiums in Benares and in several places in Maharashtra. Some of these gymnasiums are flourishing even to-day and maintaining the tradition in wrestling.

The soldiers as well as the common civilians were keen in taking regular daily exercise. They used to obey strictly all the rules of gymnasiums. When the people would be out on excursion, they used to prepare temporary wrestling pits the sanctity of which was kept up by preparing a mount by a side of the pit to represent God Hanuman, the symbol of strength.

Thus in the Maratha period, the noblemen made the gymnasiums

very popular. Even women took advantage of these and developed wonderful physique, adding a great deal to their natural beauty. The whole Maharashtra was alive with powerful, strong men and women and they spread the knowledge of physical education wherever they went.

(7) *The Modern Period*

In every independant country, sports are played mainly for three purposes. The greatest importance is given to sports leading to the strengthening of the defence of the nation, secondly to sports promoting bodily strength and thirdly to sports for mere amusements.

At the advent of the British rule in India, there started a new era in the history of India, resulting in the physical deterioration of Indian people. The British took the defence of India in their own hands. They increased their own military and naval strength and did not encourage that of the Indians. The army was just sufficiently developed so as to check any revolt in India and to preserve peace therein. Thus internal dissentions were controlled and Indians were prohibited from keeping war-weapons.

Our educational system also was not then national. It produced too many clerks and teachers. Physical education on the ancient lines was almost absent. The timings of schools were fatiguing to students. The country had been reduced to such abject poverty that it could not supply even the bare necessities of life to the people. This pitiable state had been in existence for the last one hundred and fifty years. In fact, generations after generations have lived in the state of starvation. Hence the new generation inherits the seeds of the continuous deterioration in bodily strength, intellect and morals, though private gymnasiums were making efforts to rejuvenate the people from the physique point of view but they were too meagre to meet the general degenerating situation.

The causes of physical deterioration:—(1) In hot countries, the main meal must be taken at noon and the night meal should be given a secondary importance. In cold countries the reverse is the case. After the main meal, everyone must have a little rest. At present offices, schools etc., are held at such times that this is not possible. This unfortunate and unhealthy state of things has been ingrained into generations one after another and carried to excess in cities like

Bombay. Besides, the economic condition of the people is so appalling that food which they get is far below the body-building standard.

(2) The children have to remain at school without food from 10-30 a. m. to 5-30 p. m. They are allowed to eat in recess periods unhealthy things sold by hawkers. They cause harm instead of good to the children's bodies.

(3) The present timings of schools and colleges are quite unsuitable to the introduction of compulsory Physical Education.

(4) The Government efforts that were being made were insufficient to ameliorate the decline in physical strength.

(5) The people are too poor to maintain themselves. Special wholesome diet is required for special development of strength and as long as this state continues, India has no good future. The vitality of the people is deteriorating and consequently the people's natural power of resisting diseases is also ebbing. Premature deaths and decrease in average longevity of life among the Indians are, so appalling that all-pervading efforts in the general improvement in the physique of the people should not be now delayed.

(6) The physical cultural institutes belonging to the Government, semi-government and private bodies were conducting their work on practical lines, but the efforts were meagre in proportion to the vast population of India.

After the downfall of the Maratha Empire, the physical state of the people in general degenerated; but some Indian Princes continued to carry on the physical culture activities according to their mite. Some native states such as Baroda, Patiala, Indore, Mysore, Kolhapur, Miraj etc., were the bee-hives of wrestlers and frequent wrestling bouts were held and patronised by the Princes with a view to encourage the art. The world-famous wrestlers of to-day like Gama and his band have preserved the art and have kept up the prestige of Indian Wrestling. The encouragement to this art by Princes resulted in the establishment of some note-worthy private institutions which catered for the healthy competitive spirit among wrestlers througout the length and breadth of India.

The diet of some professionals of renown is mentioned as follows :—It consisted of one and a half pound of butter mixed with thin leaves of gold and silver. Moreover body-building sweets, various preparations of milk, cream and daily sumptuous food to boot

were given to these wrestlers. The daily exercises of these special wrestlers were also uncommon. It consisted of five-thousand Dands and Baithaks, drawing out one thousand skin-buckets from deep wells and wrestling for three to four hours.

Besides developing different branches of wrestling such as Binot, Dagger and Vajra-Mushti, some princes devoted their attention to the arts like rididg, levelling guns, sword-fight, Fari-Gadka, Bothati etc. Hunting was not neglected.

Attention was paid by these Princes mainly to individual physical exercises but later on some States devoted their attention to the development of mass progress in Physical Culture. Because of this bend they introduced compulsory physical education in schools and colleges. Physical Instructors were trained and employed to cater for the need of children in physical education. Private Gymnastic Institutions, Clubs and Gymkhanas were patronised by them and tournaments used to be held in different parts of India to foster among the public and students in particular the spirit of sports and manly games. Schools and Colleges had their play-grounds and graded syllabus in Physical Education was prepared and put into practice. Later on attempts were made by private clubs and gymkhanas to standardise rules for different Indian Games and Vacation Classes were organised by these institutions for meeting the demand of the public for physical culture activites. Thus along with the work done by several Princes in India, private enterprise has also contributed a great deal towards the promotion of physical culture activities in India.

Much water has flown after this and India has now achieved its long-desired freedom and it has become now a consolidated unit as almost all the native states and foreign powers are completely integrated in the Indian Union.

We therefore should expect quite a bright future for the physical culture activities in India. There can be a uniform programme. Indian Government is planning the same, province by province. The strength of the Indian Union will entirely depend on the individual and united well-being of its subjects.

GAMES *Part II*

WE are going to follow a particular scheme in describing Indian Games. Indian games prevalent in India at present are so numerous and there are so many varieties therein according to Provincial practices that it is not possible to enumerate all of them in this one volume. We have selected here only those which are standardized, uniformly organized and frequently played in India.

We have not followed the alphabetical order in describing these games but observed the psychological order. They are mentioned befitting the ages of players and according to the principle "From simple to complex". Some are individual games, but as children always take delight in playing in groups, they group themselves even in individual games. They develop thereby their social habits and accommodating faculties. Competitive games are most important as they develop sportsmanship. For the sake of convenience the games are divided as under :—

1. Simple Individual Games of Children,
2. Simple Collective Games without teams,
3. Simple Collective Games with teams,
4. Complex games without teams,
5. Complex competitive games,
6. Games peculiar to girls and ladies only.

The speciality of Indian games is to make players light-bodied, agile, ready-witted, supple and daring. The success of the Indian Hockey Team in the World Olympic games is due to the wonderful quickness, agility, lightness of the body and dash all of which are developed by the Indian competitive games.

1. Simple Individual Games of Children

(1) A Go cart :—Infants, as they grow, naturally make movements which are vital to their growth. Walking is one of them. As



No. 1

infants gain strength in their legs and as they see others walking, it is but natural that they try to imitate them in walking. To enable the infants to walk with their legs straight, the go cart shown in the picture No. 1, is used. Weak children that are unable to maintain their balance on their feet, are advised to use this cart to maintain the balance. It, at the same time, provides a sort of amusement to them.

(2) Back-Roll:—Activity is the very life of children. This activity should be directed to the acquirement of health and amusement in cases of children. Back-Roll shown in picture No. 2 is a very amusing activity extremely liked by children. Children should practise it on a soft bed. They merrily compete among themselves for a greater speed in Back-Rolls. The Back-Roll gives them good exercise and stamina. It develops neck muscles and strengthens the spinal Column.



No. 2

(3) Jumping from height:—Children have superfluous energy which they endeavour to use in as many ways as they like. If that



No. 3

energy is properly directed to health movements, they will develop a very good foundation for their future body-building. Children generally get on as mall stool as in picture No. 3 and jump down at the third count. If the heights are systematically increased children will develop courage and judgment.

(4) Circling round oneself:—Children enjoy this sportful activity very much. (Picture No. 4). They circle round themselves. In order to keep up the balance of their body, they stretch their hands and move them with accurate judgment. If they continue taking circles for a long time, or if they circle with force, they feel giddy. When they cannot control their balance, they stop. They are much amused by this exercise. The giddiness disappears after a short time and they again resume their game. Thus after constant practice they get used to it and the feeling of giddiness gradually lessens as in case of swings. This exercise, therefore, lessens the tendency to giddiness.



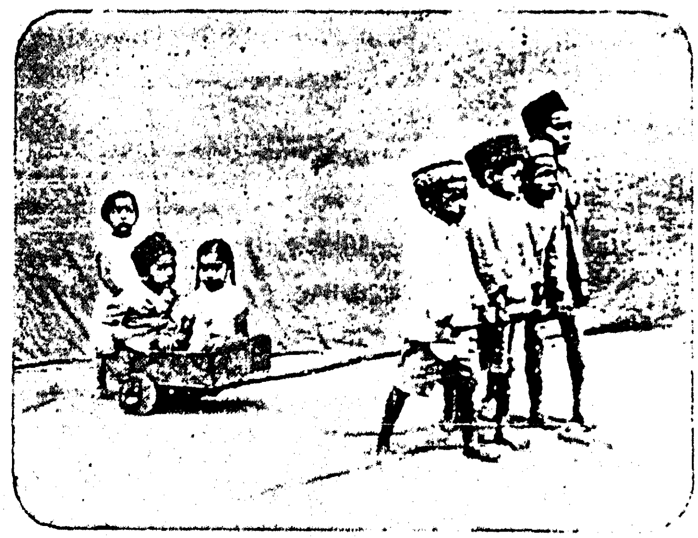
No. 4

(5) Clay Projects:—Children play by constructing forts, nests

of birds etc., of clay. On the sandy shore of a sea or river, children love to construct designs in imitation of mounts or channels, with the help of wet sand. This activity requires intelligence and resourceful brain. The constructive ability of children is remarkably developed by such activities. Sometimes many children work together for a common clay or wet-sand project. There are many other simple Individual games which are peculiar to every province, every locality, every village, every lane even.

2. Simple Collective games without teams

(1) Pulling the cart:—Take a toy country cart with two wheels and a long pole in the middle as in picture No. 5. Two or three children sit in the cart and four or five act as horses and pull the cart. Children enjoy this game to their heart's content by changing their roles. It gives them delight as well as exercise.



No. 5

(2) Ascending and Descending a stair case:—When children get sufficient strength in legs and confidence of balance, they naturally endeavour to ascend and descend a staircase. Picture No. 6 supplies a good illustration of a staircase for children. They sometimes indulge in competition in this game. This gives good exercise to calf-muscles.



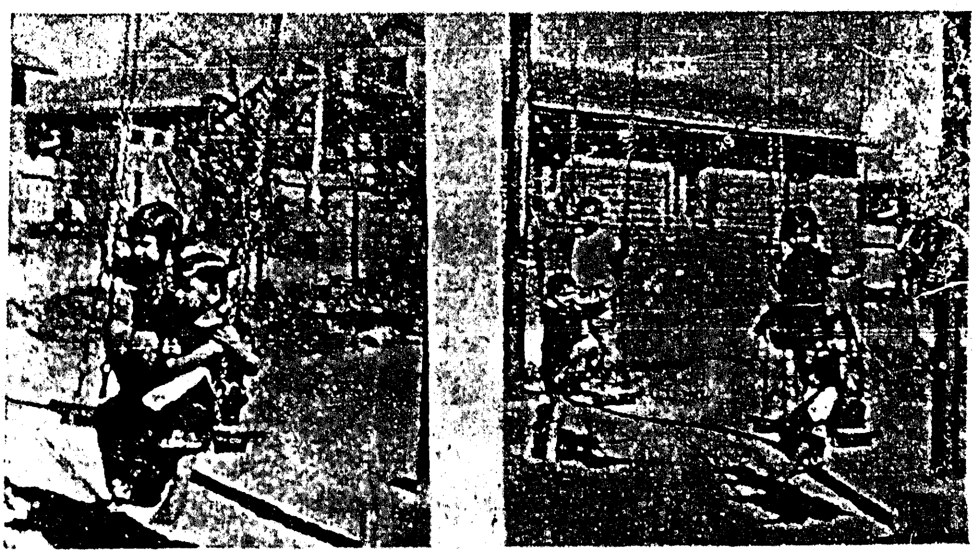
No. 6



No. 7

(3) Pushing the cart:—A push cart shown in picture No. 7 is used in this game. Boys sit and push alternately and thus enjoy the game.

(4) *Swing*:—This is a game enjoyed by children heartily. Now a days the municipal recreation grounds in cities and towns afford ample opportunities to children to enjoy the game. In villages, ropes are made to hang to a big branch of a tree and a swing is constructed.



No. 8

(Picture No. 8). Children love to take big swings by themselves or with the help of their companions. They take the swings singly or by twos. This movement develops their dash, judgment and stamina.

(5) *Aiming a stone with a stone:*—Take smooth round stones. Every one is to own one such stone (Picture No. 9). Children play this game by twos or more. One who loses the toss, begins the game by throwing his stone to some distance. Others aim at it in succession. Those who succeed in striking the stone of the first player, get the chance of slapping him. Those, who fail to strike it, become victims for being slapped by successful aimers. This game is meant for training them for correct aiming.



No 9

(6) *Horse (first sort)*:—This game is played by two childeren. The stronger child acts as a horse (Picture No. 10.). He takes up the position of a horse on all fours. The younger one rides him like a horseman as shown in the picture. The horse-child has to bear the burden of the rider who is greatly amused by the running of the horse. This game naturally develops hand muscles, and the spinal column. The stronger child takes care that the younger one does not fall down.



No. 10

Horse (*Second sort*):—This game can be enjoyed by one child with a stick as a dummy horse. Here a child rides astride a wooden

stick, treating it like a horse. It is indulged in by children generally, with other comrades. Children hold the stick as shown in Picture No. 11. They also amuse themselves by whipping their dummy horses They run fast and consider that their horses are running fast. This is an instance of the make-believe-attitude of children. Indian children generally enjoy themselves thus in the open courtyard.



No. 11

Horse (third sort) :—This game is played by two children as in the first sort. Herein one becomes a horse and the other acts as a



No. 12

driver. A strong string is used as a bridle (Picture No. 12). The string is passed over the shoulders and under the armpits of the-horse and the other child pulls the horse with the string. Both run and thus enjoy the game. Sometimes children crack the whip to sign the horse to run. Afterwards they change their positions. Thus they get a good deal of running exercise.

(7) *Palanquin* :—This game needs three boys. Two boys of the same height should face each other. Each boy should catch hold of

his left elbow with his right palm and should hold the right elbow of his friend by his left palm. When both follow these instructions exactly, they will make three rectangular hollows. The third boy then sits in the middle rectangular hollow with his legs resting in the side hollows on each side (Picture No. 13). He holds the necks of the palanquin-holders with his hands to save himself from a fall. One who sits in the palanquin is greatly amused while the holders carry him with great care. The lifters get a good deal of exercise as they have to lift the whole weight of the third boy.



No. 13

(8) *Railway Train* :—The first boy represents the engine and the last boy the guard of the train. Boys in the middle represent carriages. They shout and make noise as the railway train does. They play this game by running till they are tired. (picture No. 14).



No. 14

(9) *Dasta-Pinjar*:—It is an interesting indoor game. It requires

two to five boys. One or two more boys may be included in the game after the turn of one is over.

The procedure:—Five boys sit in a circle or horse-shoe formation as in picture No. 15. They select one as their leader who utters again and again these five words one after another:—*Dasta, Pinjar, Khar, Kabootar, Doli.* The boys accept these as their names. i.e. one is called Dasta, the second Pinjar and so on. The leader asks the boys to raise their hands up. Afterwards when he gives the sign to bring their hands down, boys put down on the ground all or some fingers of both or one of their hands as in picture No. 15. It is left to the choice of boys to expose as many fingers for counting as they like. The leader begins to count the fingers either from the right or from the left, uttering Dasta, Pinjar etc. The name which comes on the last finger, eliminates the bearer of that name viz. if the last finger is counted as Khar, one whose name is Khar will be eliminated. Another fifth one is included among them if there are more than five boys. Thus the process of elimination is carried on until one last unlucky boy remains. The last one is called unlucky because the backs of his folded hands are then to be beaten by all the eliminated boys, one by one as shown in the picture No. 16. Boys thus eliminated put down on the ground their left or right fist, according as they are right-handers or left-handers, with the thumb of the fist raised



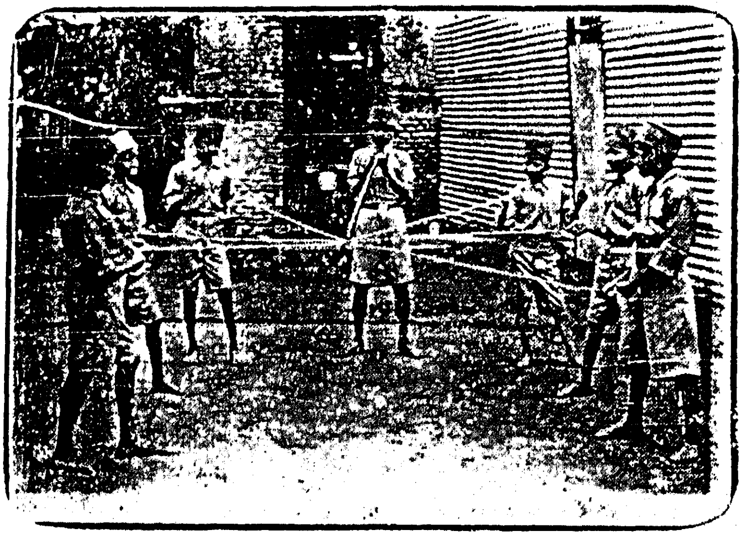
No. 15



No. 16

up, giving a resemblance of a horse. The unlucky boy rubs his palms close over the fist of the player as if he is offering water to the dummy horse. The player slaps with his other palm the back of the rubbing palms of the boy who is said to offer water to the horse. The boy however tries to avoid the stroke by suddenly pulling back his palms If he succeeds in his deceptive action, the striker is out. The second boy begins to slap similarly. Thus all the players take their turn one by one till all of them are out.

(10) *Play of Kite-thread* :—In the season of kite-flying i.e.



No. 17

especially after the Sun's entry in the zodiac of capricorn, boys generally have a good store of kite-thread. Play of Kite-thread is a game in which they make use of this thread. They take enough length of thread, tie at its end a small piece of country tile and they call it a Langad. They entangle these threads and try to cut the threads of their opponents, by pulling them. This game is played in leisure hours even in schools. It requires two or more boys (Picture No. 17). The picture presents the sight of seven boys playing the game. They take special delight in this game.

(11) *Striking with twisted rope-like piece of cloth* :—This in an interesting game. It can be played even on a small open plot. Eight to ten boys can conveniently take part in this game.

Instrument :—Toba - a piece of twisted cloth giving it a form of a baten about eighteen inches long.

The procedure :—Boys sit in a circle as in picture 18. One who is standing in the picture is the starter or runner. The runner starts the game by circling round with the toba in his hand. He stealthily puts it behind any boy without letting him know of it. Boys face inwards and are prohibited from looking behind. If they do so they are beaten with the toba. It is difficult for them to know whether the toba is placed behind them or not.

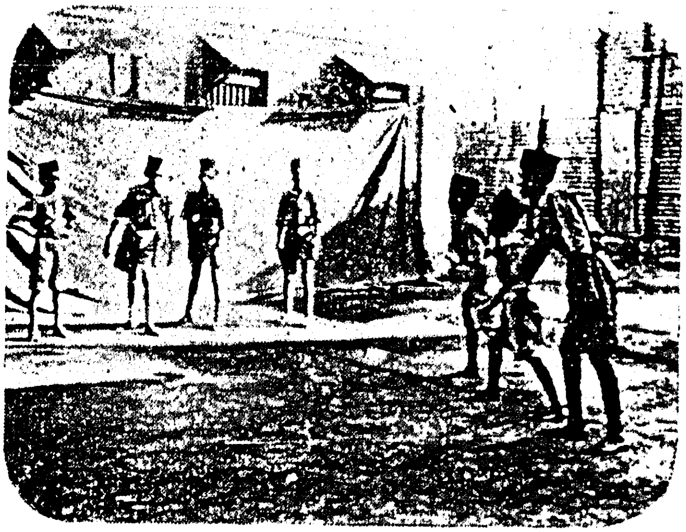


No. 18

The boys guess it from the movements of the runner. If the boy does not know about the baton being placed behind him, (which invariably occurs) the runner takes a circle and quickly comes to the place where he has placed the baton. He lifts it up and begins to beat him with it. He continues to beat him until the victim takes a round and sits in his own place. The runner remains as a runner and again circles round. He takes delight in beating others. If the boy comes to know about the baton, he at once gets up with it, pursues the runner and beats him with it until the runner occupies the vacated seat. In this case the runner ceases to be the runner and the other boy or girl becomes the runner. Thus the game is continued. Everybody may get the chance of becoming the runner as the baton is likely to be placed behind any of them.

(12) *Running in Shadow and light* :—This game is generally played in sunshine or moonlight. Any shady tree or a lane will be suitable. By the principle of elimination the thief is determined from amongst the boys. The thief stands in sunshine or in moonlight while others resort to shade. The thief touches the players when they come out in sunshine or moonlight. If nobody comes out of shade the game comes to a stand-still and has no interest. But if many

boys come out into light (Picture 19) the game becomes interesting when serious chasing by the thief goes on and when the players try to teint him. When players take risk, the thief gets the chance of catching them. When a player is caught in the sunshine or moonlight by the thief, he becomes the thief, and the former thief joins other players. The thief cannot enter the shade. This game is enjoyed by boys particularly in pleasant moonlight.



No. 19

(13) *Seven claps:*—This game gives vigorous exercise as it involves hard running. It developes stamina and players get practice in running.

The procedure:—The thief is determined by the method of elimination or somebody volunteers to be the thief. A smart runner at once comes forward and catches hold of the right palm of the thief. He gives seven claps on the palm of the thief with a view to give chance to other players to be at a safe distance (Picture No. 20). The smart fellow gives the seventh clap and makes lightning movement to save himself from the thief who tries to catch him first. The thief runs hard and tries to catch somebody else if he is unable to catch the clapper. The boy who is caught becomes the thief and is given seven claps on his palm. Thus the game continues. The game becomes interesting when players are on a common level regarding running capacity.

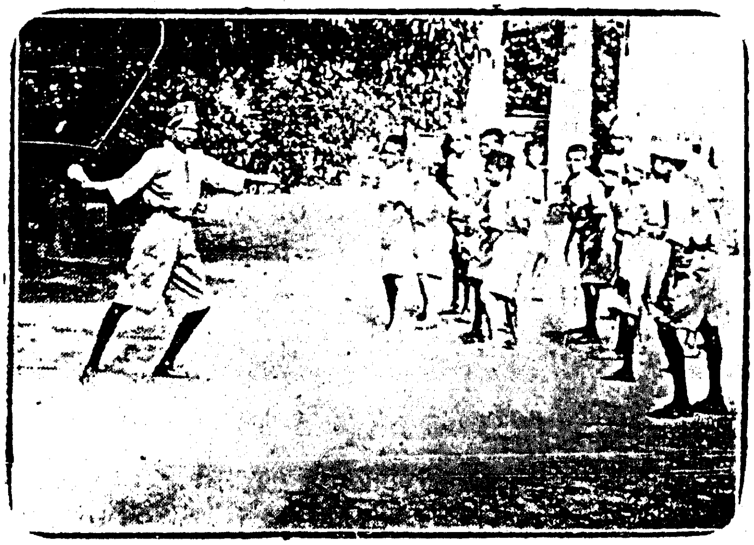


No. 20

(*14*) *Beating the opponents by a ball*:—This game requires a big open plot of ground. Boys wishing to play this game make their own arrangements regarding the length and breadth of the court for game according to the space available.

The Instrument:—A ball is the only thing required for the game. It should not be so hard as to injure the boys. A ball made of rags will do.

The method of the game:—Players are divided into two parties. Players disperse themselves as they like. One who catches the ball tries to beat a player of the opposite party with it from the same place where he is standing or he passes the ball on to his friend in order to enable him to beat the players of the opposite party with it. The opponent feints and avoids the beating of the ball. He catches the ball and



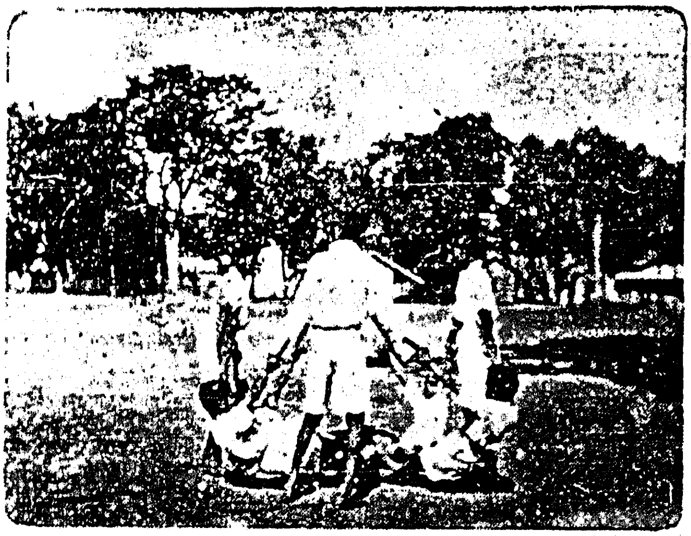
No. 21

makes similar movements to beat his opponent. Thus boys run on, beat their opponents, miss the ball or pass the ball to their friends. The player should not run on with the ball. When he gets the ball he should either pass it on or beat with it, within three steps. Expert players prefer to be beaten first with the ball and then take a vigorous offensive and vehemently beat the opponents with the ball, making the game wonderfully spectacular and active. This game offers enjoyment both to players as well as to spectators. Picture No. 21.

(*15*) *Moving Wheel*:—Practice in this game lessens tendency to giddiness. It is just like a wheel, moving on a pivot.

The procedure:—Four boys sit on the ground with their legs

stretched picture 22. They should form the position of the diameters of a circle at right angles to each other. Opposite boys should touch their soles hooking each other's toes. Thus four boys face four directions. After wards four boys should stand, one between two sitting boys as in picture 22, and hold the hands of the sitting boys. Thus eight boys will form a circle. Sitting boys should lean back and make their bodies stiff when they are moving in a circling form. Standing boys should lift others sufficiently from the ground. Let arms of all be straightened. All standing boys should slowly move either to the right or to the left. They will be able to move in a circle. When the moving action is sufficientely mastered, the sight is simply admirable and it appears like a moving wheel. The ground should be soft as the heels of sitting boys slide on the ground.



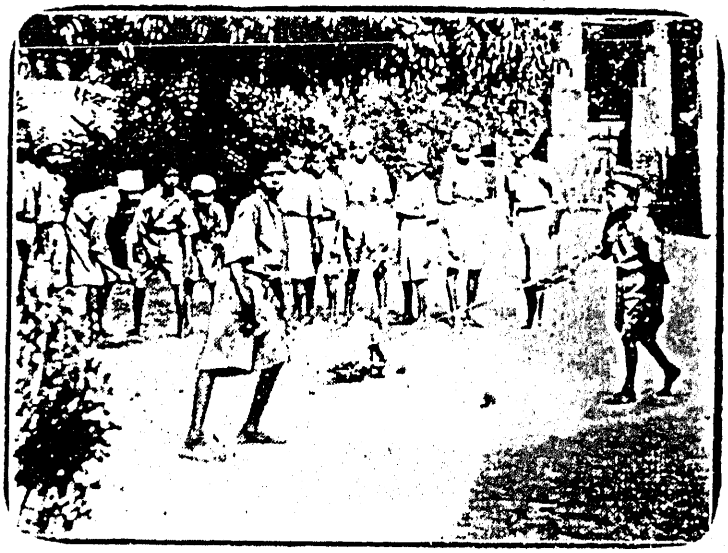
No. 22

(16) *A game of Sheaves:—*

Apparatus:—Small sheaves of green grass, each four to six inches long and two inches thick, are required. The number of sheaves should be the same as the number of players. Draw a circle with ten feet as radius. Pitch a post at the centre about a foot or a foot and a half high. Fasten to the post a strong string ten feet long. The thief is to hold the string and move round to catch others.

The method of playing the game:—The thief is decided by any popular method of elimination. All the sheaves are to be kept at the centre, near the post. Players stand outside the ring. (Picture 23) The catcher or the thief holds the end of the string in his hand. He is to run in any way inside the ring without dropping down the string. His business is to prevent the players from taking the sheaves and to catch any one of them while he is coming into the ring to take a sheaf. At the time of catching the player, the string must be in his hand, otherwise it is a foul. In fact he is guarding sheaves like an active sentinel. Players take out sheaves and put them outside the ring. If the thief

stops moving in his ring, he may be beaten by the players with sheaves. Afterwards, those sheaves will be again removed by the players. The thief attempts to avoid being beaten with sheaves. Players tease the thief by moving in the ring and thus keep him always alert. When activity is kept vigorous, the play assumes a very interesting scene and in the heat of running the thief can catch any player who, in turn, becomes the thief. If the players succeed in removing all the sheaves out of the ring and if nobody is caught by the thief, the thief is 'required to pay a sort of penalty (called Kawad).



No. 23

Penalty:—A limit is set at a distance of fifty feet from the central post. All players are armed with sheaves in their hands. The thief is required to run from the post to the limit and back to the post. While he is running he is to be beaten by the players with the sheaves. The penalty is over when be returns to his post.

(*17*) *Mare game*:—This game may be enjoyed by many boys on a flat open space.

The Method to decide a thief is as follows:—

Let any boy first sit on the ground with one of his legs stretched. Players jump over his foot-step as shown in the picture one by one. Afterwards a boy places the other foot-step over the first, thus doubling the height and the boys jump over the raised height, one by one. Then the height is increased slowly by keeping a fist with its thumb erect over the foot-steps. The boys jump over the height. Then the second fist is added to increase the height still more and the boys try to jump over it. Then the height is increased by assuming different positions as shown in the same picture. Then a boy is on all his fours, his knees touching the ground and the boys jump over the height. In the next position a boy is on all his fours but his knees

are raised from the ground. In the next position he is in a standing position with knees rather bent and in the last the boy is almost standing straight keeping his hands on his knees. Picture No. 24.



No. 24

This is a sort of interesting high jump practice for boys. If any player touches the sitting or standing boy while jumping he is declared as a thief and the game starts.

The procedure of the game:—The thief becomes a mare and the sitting or standing boy who is touched by the jumper rides the mare. Others ask the rider to touch a distant thing It should not be far away. Meanwhile the players ride the mare one after another. The rider runs fast, touches the desired thing, returns and touches the mare. The moment he touches the mare others run away. The thief pursues them and tries to catch one of them. One who is caught by him becomes now the thief and the first thief becomes the rider. The game proceeds thus until the players are tired. Boys indulge in this game and derive a great deal of pleasure.

(18) *Sur Parambi*:—This game is played by boys who are able to climb trees (picture 25).

Apparatus:—It requires a tree and an ordinary stick about one foot and a half long, a little heavy of course as to be easily thrown away. A tree with tough branches is prefered for the game. It should not give way when the boys will be climbing it or moving on it from branch to branch or jumping down from the branch. The players are required to make all such movements and so the branches of the tree should be tough enough to bear their weight. Generally the tamarind tree is preferred. Its extensive branches facilitate this game very much.

The procedure of the play:—Many boys enjoy this game. In the beginning a thief is determined by elimination method. Describe

a circle with a diameter of two feet. A player with the stick stands in this circle while all others climb up the tree. The player kisses the

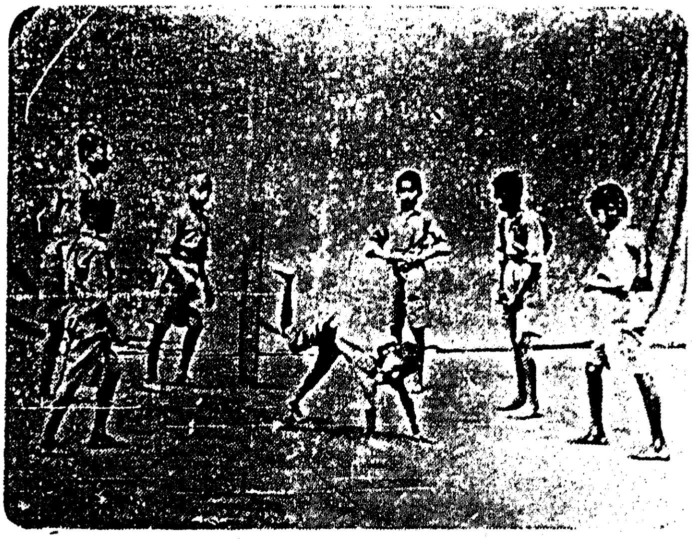


No. 25

stick, lifts up one of his legs and throws the stick far off from below the bent leg. The thief, who is standing near the circle, is required to bring that stick, to place it in the circle and then to catch the players. Meanwhile that player ascends the tree. The function of the thief is to catch a player by ascending the tree or to catch him on the ground before he touches the stick. The players are to get down the tree or jump down on the ground from the branch and touch the stick without being caught by the thief. If the thief catches any player, he becomes the thief and the former thief becomes a player and the game is resumed as before. If all the players touch the stick, the thief remains as thief and the game is resumed as before. It is to be borne in mind that the stick is to be thrown as mentioned before, turn by turn by every player.

(19) *Elephant Game:*—This game may be played in the gymnasium class or in an open space and seven to twelve boys can enjoy the game.

First sort.—Describe a circle of about 30 feet diameter. The game will be played with advantage and seriousness if boys play with two parties led by a leader.



No. 26

(1) The attacker will rest on hands and one foot and will run on threes using the loose leg like the trunk of an elephat. He will touch the defenders with his loose leg (Picture No. 26-27). Defenders will save themselves by running in the prescribed circle. The boy, who will be touched with the leg, will be declared out. If an attacker is tired another takes his place and continues the game until all the defenders are knocked out or all the attackers have their turn.



No. 27

Second sort.—Here the attacker runs on all fours and moves

like an elephant, knocking out the opponent by the touch of his leg. (Picture No. 28). Players take part one by one, when an attacker is exhausted another takes his place to continue the game until either all the defenders are knocked out or all the attackers have their turn.



No. 28

Third sort.—Here the attacker is to run on fours and also the defenders save themselves by running on fours. The game is finished similarly.

If all the attackers are exhausted, and the defenders remain, the remaining defenders may be given points. If all the defenders are out and attackers remain, remaining attackers may be given points. The party, who gets more points, will be declared as winner.

(20) *Tiger and Sheep:*—

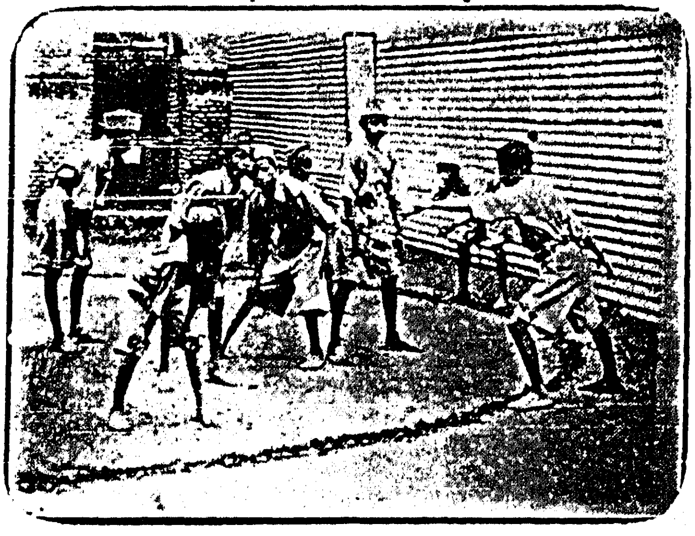
First sort.—This game will admit five to ten boys easily. Two strong players should be selected. One of them should be a shepherd, and the other should play the part of a tiger. The remaining boys should act as sheep (Picture No. 29). The first sheep should clasp the waist of the shepherd lightly; the second of the first; and so on. The shepherd faces the tiger and endeavours hard in not allowing the tiger to pull any of the sheep. The tiger moves quickly here and there to pull a sheep saying



No. 29

"The tiger will eat the sheep". The shepherd replies, "I will not allow you to eat it". The skilful shepherd prevents the tiger from pulling any sheep. This game is over when the tiger pulls all the sheep.

Second sort.—This game is played on an open plot of ground. Generally eleven players will make it interesting. There should be chosen two strong boys, one of whom becomes the tiger, and the other, the shepherd. Describe a circle with about 15 ft. diameter (Picture No. 30). The shepherd stands in the ring, protecting the sheep inside. The tiger moves outside the circle. The tiger moves smartly round the ring and suddenly touches a sheep with a dash in the ring. Then the sheep is supposed to be knocked out and that player comes out of the ring. The shepherd should counter the movements of the tiger with a view to prevent him from touching the sheep. The tiger also stands in danger of being out, if he is touched by the shepherd. Thus the tiger is to touch the sheep without himself being touched by the shepherd.



No. 30

The game is over, when all the sheep are touched by the tiger or when the tiger is touched by the shepherd.

21 Hide-and-seek:—This game is indulged in by younger boys. It is played better in a big house. Boys get the opportunities of hiding behind a table, a cupboard, a box, or under a chair and so on. Many boys can take part in it.

The procedure:—By the principle of elimination, the thief is decided. One, who shuts the eyes of the thief with his fingers, is called "Dace". The Dace covers with his fingers the eye of the thief and the boys hide themselves as they like. Some boys hide themselves just near so as to touch the Dace after the eyes of the thief are uncovered (Picture No. 31). The Dace gives sufficient time to allow boys to conceal themselves safe. He announces the liberation of the

thief and the thief commences his function of finding out the hiders one by one. During the time those, who get the opportunity of escaping the search of the thief, touch the Dace and become safe. Those, who are found out and are not caught by the thief but who manage to touch the Dace avoiding the thief's touch, are also safe. Those, who will be found out and touched by the thief, are out. If the thief catches only one player, the latter becomes the thief. If more than one are caught by him, the process of elimination is applied and the unlucky one becomes the thief. Thus the game is played until the boys are tired.



No. 31

3. *Simple Collective Games with teams*

(1) Village Hockey:—This game is being played from times immemorial in Gujarat. Gedee is the stick curved at one end. Dada means a ball made of cloth.

Apparatus:—An open space, a hard ball of rags with a diameter of three to four inches and sticks three to three and a half feet long, bent at one end are required.



No. 32

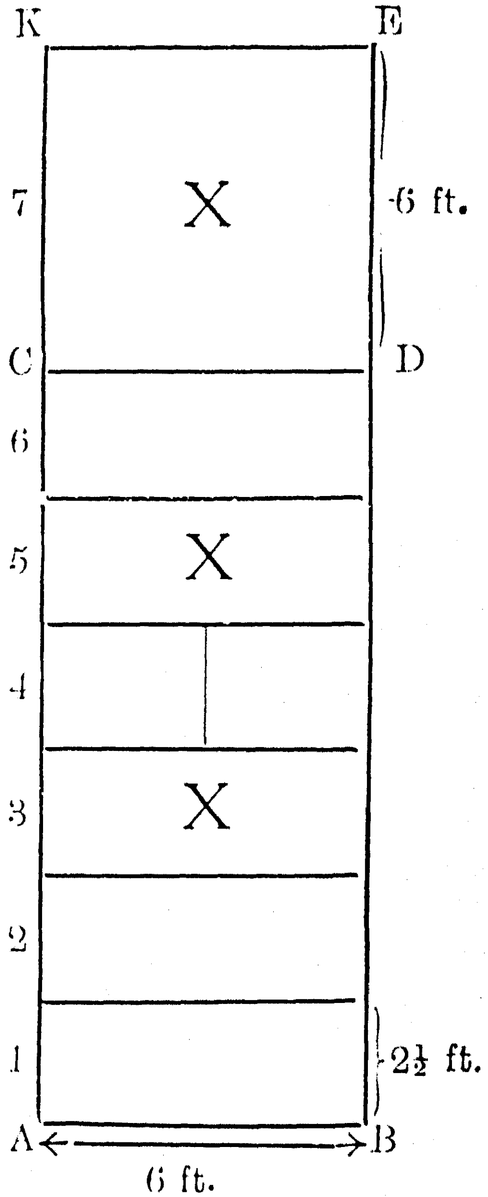
This game is played exactly like the modern hockey (Picture No. 32). There are no hard and fast rules for playing the game. If the ball were taken beyond the opponent's boundary line at any point, they would consider it a goal.

(2) *Open Hide-and-seek Game:*—This game becomes interesting if there are at least six boys. The greater the number the better.

The procedure:—First form two equal parties with a leader for each party. By winning a toss, the leader chooses either to hide or seek. All the members of the party hide at different places and the members of the other party are to find out the hiders. This game is played in a lane, or a garden if it is small in area. Before beginning the play, players fix the boundary within which they are to hide. The leader of the hiding group insists on the opponents' bringing leaves of some tree available round about. When the group moves out to bring the demanded leaves, the first group leader organizes his members for hiding in such a way that all of them intelligently hide within the fixed limit. The members of the seeking group obtain the leaves and they distribute the leaves among themselves. The seeking group will make the hiding group smell these leaves, after they are found out. Without losing time the seeking players systematically start a campaign to find out the hiders. If any of the hiders stands in danger of being found out and in the event of any seeking player rambling near about, one of the hiding party utters skilfully the word "Teelilo". so as to mislead his opponent. The opponent hears the word and proceeds in the direction suggested to him by the sound. Generally the sound is uttered in an un-natural way so as to misguide the opponent who is required to use his skill in judging the direction of the sound rightly. During this time of suspense, the hider quits his former place and stealthily moves to a safer place. If by chance he is marked out by his opponent, he runs on and his opponent pursues him until he catches him. This struggle goes on for a long time if the hider is a good runner. After catching the hider, the seeking player makes him smell the leaves and proceeds to find out another hider. Thus by the organized attempt the seeking players catch the hiding players. When all of them are thus caught, the hiders become seekers and vice versa. The game is commenced afresh as before. Thus they enjoy the game. It gives a lot of exercise to boys as it involves a great deal of running. It is an open air game.

4. Complex games without teams

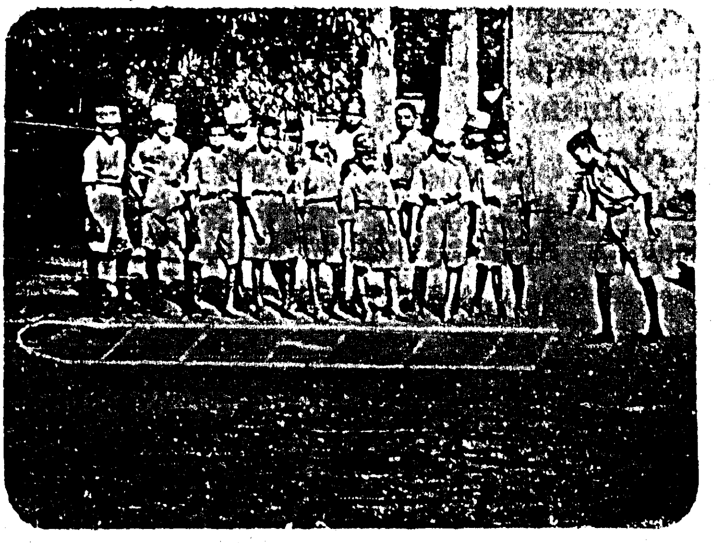
(1) *Game of Ladder:*—This game is enjoyed by boys of ten to twelve years of age. It is now much simplified. The aim is to lessen the exertion.



No. 33

The court:—A flat space of about 25 ft. by 10 ft. is quite enough for playing the game. Prepare a court according to measurements shown in picture No. 33. Let AB EK be a rectangle 21 ft. by 6 ft. Let rectangle AB DC be 15 ft. by 6 ft. to be divided into six equal rectangles each 6 ft. by 2½ ft. Thus there are six equal steps. The seventh the biggest is 6 ft. by 6 ft. The breadth may be varied according to age of boys. The fourth step should be marked in two halves.

Instrument:—Every player has his own piece of tile. The piece may be rectangular or circular and of a moderate size. It should be strong enough as not to be broken by his or her weight as the player is required to jump on it often and often. It should slide according to one's needs as the player is required to push the piece with his or her foot. It should not be too big as to hurt one's toes at the time of pushing. This piece is called "Bhatta".



No. 34

The procedure:—Every individual is to play separately. Generally they are not more than six as the individual will be tired to await his turn if the number exceeds six. The order of players is generally fixed by following the alphabetical order of their names. The first player begins to play as shown in picture No. 34. When the first player

finishes his turn, the second has his turn. Everyone should remember the step where his turn ended before. Players are very particular not only remembering the steps they themselves have successfully crossed but they remember the steps of other players too They are so vigilant that they see that a player starts at the very step where he failed to cross at the previous turn.

To start with, you have to throw the piece with your hand exactly in the first step. It should not be on the border line otherwise your turn will end. Jump on it with one foot. If you do not jump on it correctly you will be out. Turn about and push it out with your foot beyond AB. Then limping on one foot you have to jump on it. Once you lift one foot, it is obligatory that you should limp throughout the turn on the same foot. Then throw the piece in the second step, then in the third and so on. Thus finish each step faultlessly. In the third, fifth and seventh step the player is allowed to rest on both feet but he should push the piece with one foot only. The piece should be pushed out either from one step to the next or to any step further until it goes beyond AB. You can push, for instance, the piece from the 7th step with such a force that it crosses all steps and goes straight beyond AB. You should limp on one foot from step to step until you finish by jumping on the piece beyond AB.

The player is out in the following ten cases:—(1) If he cannot throw his piece in the right step. (2) If he throws it on the border, horizontal or vertical. (3) If he jumps on both feet in any step except third, fifth and seventh. (4) If he cannot jump on his piece. (5) If he jumps on or touches any border line. (6) If he jumps in the *house* i.e. a step owned by another player. (A player owns a house or step when he faultlessly crosses all the seven steps either at a stretch or in instalments). (7) If he pushes his piece which crosses the vertical side-borders. (8) If the pushed piece enters either in the *house* owned by another player or in his own house. (9) If he falls or rests on both feet in the heat of striking the piece. (10) If the piece breaks into pieces when he is having his turn.

When a player is entitled for a rest-house:—All begin the game a fresh; the remaining cannot continue from their previously crossed step. Thus if two or three players gain *houses*, it becomes impossible for others to play as they cannot jump more than two or three steps every now and then and the game practically stops. To avoid this some

marks should be given for each house instead of a rest house so that others will not have any difficulty regarding jumping and the game can be continued, each player trying to secure more marks than others.

This game of ladder enables the player to get strength and stamina and especially develops his calf muscles.

(2) A game of shooting marbles:—This game is played by boys of eight to twelve years of age. Marbles can be very conveniently placed in pockets and hence boys enjoy this game in schools in their recesses. This game has many varieties according to provincial customs and traditions. Marbles vary in diameters from ¼ inch to 1 inch. A big marble is called "Lakhota". A marble-pit is a small circular pit about an inch deep and an inch and a half in diameter. To fix the order of players, the players throw their marbles as near the pit as possible and the order is arrived at according to the nearness of their respective marbles to the pit.

Aiming marbles with the aid of your middle finger:—Rest your thumb on the ground as in pincture No. 35. Hold the marble with your other hand and aim it with the aid of the middle finger. Pull the finger back and throw the marble to the pit or strike another player's marble with it.



No. 35

The procedure of the game:—Prepare a pit referred to above. Every player possesses one marble. One of the players throws all marbles together at a little distance. The order of players is then fixed according to the distance of the marbles from the pit. A player whose marble is farthest from the pit is first to play. Every one then according to this order, throws his marble towards the pit one by one. In this game one is to finish ten counts. One who finishes them first is said to have won and then the game is re-commenced by the rest of players. Thus the game continues until only one remains who will be then the loser. He has to

undergo the penalty of limping. The first count of the ten mentioned above should be commenced only by making the marble enter the pit and the last one i.e. the tenth count should be made only by striking at another's marble. The intermediate counts may be made either by throwing your marble into the pit or by striking at others' marbles according to circumstances. Expert players exhibit their skill by striking at others' marbles. They use the pit only occasionally. Some players block the pit by remaining as near the pit as possible so as to prevent others from making a successful beginning. They strike away others' marbles when they try to approach the pit. Hence players come to an understanding that after a count in the pit, he should keep his marble at least five feet away from the pit, so as to give scope to other players to throw their marbles into the pit.

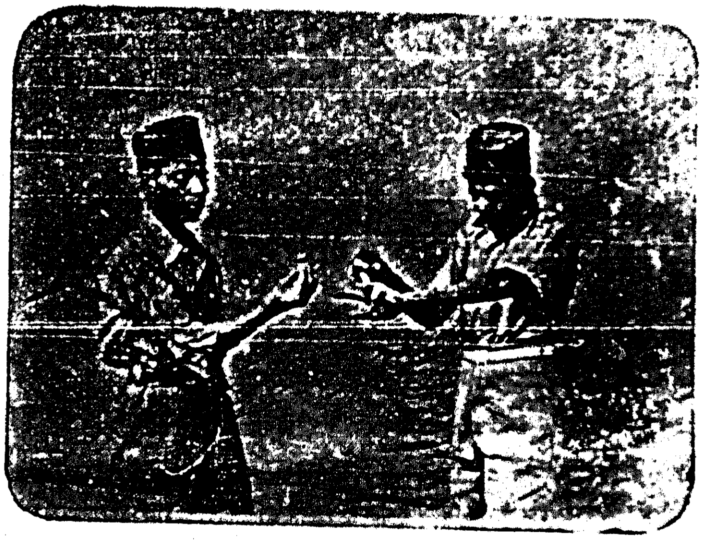
When the turn is over :—If a player fails to throw his marble into the pit or to strike at another marble, he loses his turn. If he succeeds in throwing his marble into the pit or in striking at another marble he is to continue his play. An expert can continue and finish up all ten counts at a stretch.

Timbu :—In this game, if a player fails to throw his marble into the pit, before another finishes his ten counts, they say that a Timbu is caused against the player who fails to score even a single count. At the end of the game only one player remains, and the loser has to undergo penalty either in the form of *mare* or *timbu* as described below.

The method of mare-form punishment :—One who remains unsuccessful in the end is to stand near the pit. He then throws his marble at a distance. Others throw their marbles near the marble of the loser, one by one. Every one according to the rule is to try only once to strike that marble with his marble. If one of them succeeds in doing so, the loser again throws his marble further and the same procedure is continued. When all fail to strike the loser's marble, the loser stops throwing further. He then limps on one foot from that place to the pit. The game then is supposed to have come to an end. The greater the distance, the harder will be the punishment for limping.

The procedure of a Timbu punishment :—In this form of punishment the loser holds his marble at the tips of his fingers grouped together as in picture No. 36 and another player powerfully

strikes it with his marble only once as shown in the picture. Every player takes his turn in this way. There will be as many strokes by each as there are Timbus. The poor loser has to limp the whole distance thus covered when he is utterly exhausted. This method of striking the marbles is objected to by many, as it is likely to hurt the fingers of the loser at every stroke. Hence they prefer the mare method of punishment mentioned before.


No. 36

Another Game:—Pitting Marbles. In this game the aim is quite different. The main aim is to win the marbles of others.

Fixing the order of players:—Make a pit as mentioned before at a distance of a foot from a wall or a tree or a veranda. Draw a horizontal line as a limit at a distance of ten feet from the pit. All the players are to throw marbles one by one towards the pit by placing their forward foot out of this boundary line. This line is called "*Pai*" one who throws his marble nearest the pit or in the pit is first and one who is farthest from it is the last. Thus the order of players is fixed. Sometimes it so happens that many successfully enter the pit or are at equal distances from the pit. In this state the order is fixed as follows. One who throws his marble last is considered first, one preceding him is considered the second and so on.

The first player collects marbles each contributing one or two or more according to the understanding arrived at by the players unanimously. Generally they collect one from each. He throws all marbles towards the pit from the boundary line. He owns as many marbles as fall into the pit. The remaining marbles fall scattered about the pit. The player next to him asks him to aim at a particular marble. If he aims at the pointed marble successfully, the game is partly finished and he wins all the marbles. If he fails to do so without making a foul, the next player collects all marbles exceps those in the

pit and throws them as the first player did. The game is thus continued. Every player gets the chance of winning some marbles according to the rule, until there remains one marble. Under this circumstance, the next player has the option of adding one additional marble to the one in play and he asks the attacker to aim at both. One, who thus adds his marble, is said to have married marbles. Married marbles are called "Jug". If he aims at them successfully he wins them both, but if he fails to do so, one who adds, gets them both and thus the game partly cames to an end.

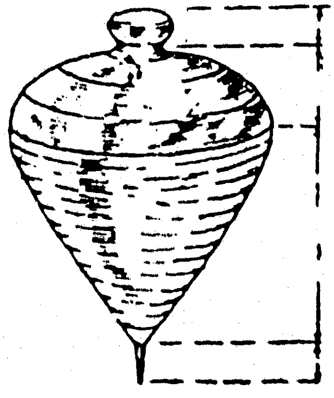
Four ways of making a foul:—(1) If the player hits at a marble other than one pointed out to him. (2) If the big marble (which players generally use for striking) hits rightly but touches another marble or even if the rightly hit marble touches another marble. (3) If the big marble falls into the pit or (4) The marble hit, falls into the pit.

Penalty for the foul:—The player loses the marbles he might have got into the pit in that throw and has to add one as a fine. Hence players ought to be very cautious in this game lest they should lose their marbles. Tricky throws nearer himself by the player are disallowed.

This game improves the aiming judgment of players and gives them a great deal of pleasure.

(3) *The Top:*—This game is generally indulged in by boys from 8 to 16 years of age. A spacious courtyard or an open space in a lane or an open plot of ground may be selected for this game.

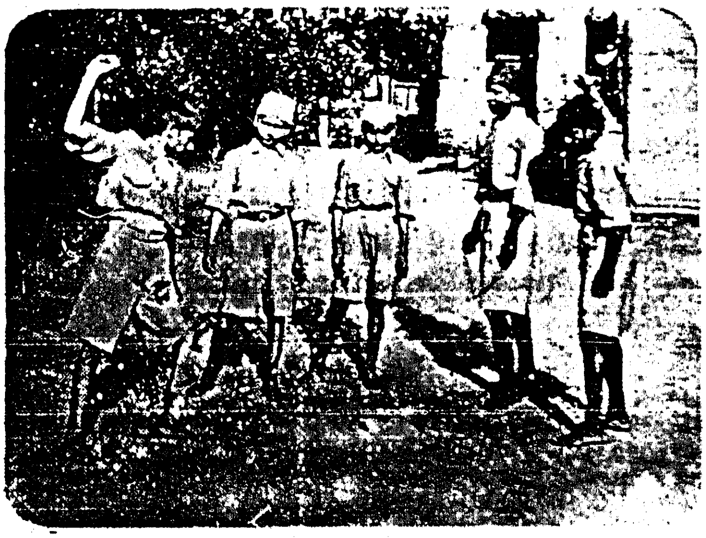
The Description of the top:—The size and form of a top are according to the individual liking. It is made of strong teak-wood or tough black wood. In order that the top may continue to spin round itself for a long time, one side of the top is kept sloping with carved lines thereon for the firm basis for the string to be wound round it. At the sloping end a small iron spike is fixed (picture No. 37) with a necessary pointed tip. It is called Aar. At the other end, an artistic button-head is fashioned. This head serves the purpose of a peg to fasten one end of the string to it. This head is called *Mogari*. The middle portion is bulging out. It is artistically painted with coloured stripes. The string, that is



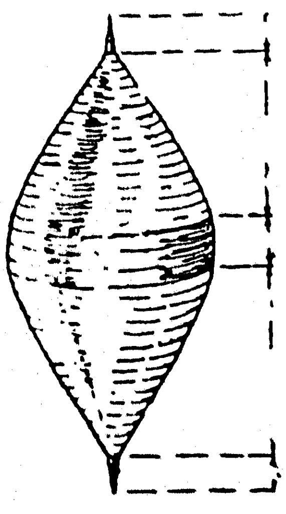
No. 37

wrapped round the top, is called Jali. Thus the shape of an Indian top is very attractive and it is quite handy.

The method of spinning the top:—Take a strong cotton string. It should be just long enough to cover up all the grooves on the sloping side of the top. Tie knots at both the ends of the string Hold the top in the left hand and wind the string round the head first. Pass it on over the bulging side to the spike and wrap it round the top, fixing it on the grooves on the slope. Now hold the other loose end of the string between and behind the last two fingers of the right hand. Raise your hand up. Point the spike of the top towards the ground, throw the top in a curved line on the ground and pull the string up smartly so that the whole string will be unrolled and it will remain in your right hand with the result that the top will begin to rotate round itself on its spike with a melodious humming sound. The ground on which the top is made to spin, should be neither too soft nor too hard. Hard ground will blunt the point of the spike and consequently the force of the spin will be lessened. Soft ground also will check the force of the spin. When the top is rotating with full force, it appears perfectly erect on the ground as in picture No. 38 and the player experiences heavenly pleasure at the sight of such a spinning top. The spin is called Nad. The slang term for the top is Lattoo.



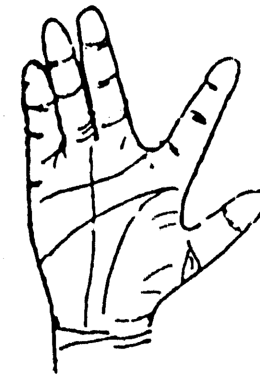
No. 38



No. 39

The double-spiked Top:—(See picture 39) This top has no head. It has spikes at each end, both the sides having lined slopes. The method of wrapping the string and tossing the top for a spin on the ground is the same. Its middle portion is bulging out just like the equator of the earth and the grooves appear like parallels of latitude.

Lifting the spinning top on the palm:—When the top is spinning on the ground, bring your palm near the spike. Make an angle of 30° to 40° between the pointing finger and the middle one as in picture No. 40. Push deeply the cavity of fingers thus formed near the spike of the top; give a smart lift to the top with your pointing finger by touching it slightly at the rotating slope and thus tossing it on your palm. This requires a good deal of practice. After a sufficient practice, the boy enjoys indescribable pleasure in taking the spinning top on his palm.



No. 40

Trick of spinning the top directly on to the palm:—(Hat-Jali): Wind the string round the top as before and before allowing the top to touch the ground in the act of tossing, pull it up slanting to your either palm so that the whole string will be unrolled when it reaches your either palm where the top will spin with full force. You will master this trick after a very long practice. In this trick you will have to train yourself in forming an exact judgment of distance to which the top is to be tossed and pulled back slanting to your palm. The movement of your palm should be timed with the unrolling of the string. In pulling up the top, take care lest it should hurt your eye or head.

A single circle game:—It can be played by any number of boys. Generally five to six boys play together and enjoy it heartily. They describe on the ground a circle with a diameter of two feet. It is called *Jilhi*.

Before beginning the game, every player is required to spin his top in the described circle. This act is called *Kochane*. To make this act difficult and skilful sometimes a very small piece of paper is put in the circle and the player is required to touch it with the spike of the spinning top. Those, who will fail to do this, will have to place their tops in the circle for open attack by the rest of the players. Those, who will be successful in this, will attack the top or tops placed in the circle, with the spinning spikes of their tops, one by one. The skilful player strikes the top in the circle with the pointed spike of this spinning top, by repeated attacks.

Aas:—The act of touching the top or tops placed in the circle by the player with the spinning top is called Aas. Those, who become

successful in this act, will be allowed to continue their attack. Thus the play is started. If the player fails to do it, the player, whose top is put in the circle, tries to lift in the air the spinning top of the attacker with his string and catches it. If he succeeds in this, the attacker's top is thus trapped and put into the circle to be exposed to the attacks of other players. There is another occasion when the attacker's top is to be put in the circle. If a player's top does not spin on the spike i.e. if it rotates on the head of the top or on the bulging middle portion or does not rotate at all, it is called "*Dafana*" and the attacker is considered to have failed in his attack and his top, then, is put into circle. Thus, when a number of tops are put into the circle, the last one is kept in the circle separate and the remaining are grouped together. If one of the remaining attackers attacks successfully, pushing out one or more tops, those that are pushed out of the described circle in this way, are supposed to be released and their owners become attackers again. Thus the attackers become defenders when they fail to contact and defenders become attackers when their tops are pushed out of the circle by the attackers' tops. Sometimes it so happens that all except one are defenders and when the only attacker fails to cantact the confined tops, he becomes the defender and all defenders at once become attackers. Thus the game is continued for any length of time. The above-mentioned contact with the top in the circle allows him to continue his attack.

Sometimes it so happens that the contact of the attacking top with the inner top does not push it out completely and it rolls and lies on the boundary line only. Under such circumstances the owner of that top is allowed seven chances to lift it up with the aid of the string and catch it. If he fails to do so, he loses his chance and his top remains locked up in the circle until another attacker pushes it out. This act of lifting and catching the top in seven chances is technically called "*Sat-Jali*".

Spinning the top on the sloping side:—An expert player resorts to another trick to save his top being trapped. If he fails to bring about the prescribed contact, his peculiar method of spinning the top safeguards him i. e. he spins the top so as to roll it on the sloping side, so that the defender cannot lift it up and catch it. Before he attempts the catch, the top rolls on quickly beyond his reach. But the expert defender can make this top rotate on its spike by stopping it slighty by his foot.

A double circle game:—Describe two circles at a distance of about 15 ft. Keep the same diameter as referred to above. Begin as usual with the spinning of the top in the circle so as to contact the fixed *bull* in it. One, who fails, gives a start to the play. In this game the contact referred to before is quite essential. Here the contact is allowed in the following way as well viz: A player can spin his top, take in on his palm and push the victim-top with his spinning top. He can do so as many times as the spinning of his top allows him to push it further towards the other circle. If the attacker fails to bring about the contact, he must place his top at the very place and he becomes the defender. Here the defender is passive. He is not required to lift the attacker's top as in the last game. Only one top is attacked by many players until it is brought into the other circle. When the top is thus pushed into the other circle, every other player is entitled to hit the poor imprisoned top according to the fixed number of strokes of spikes of their tops. In this game at times the imprisoned top is mercilessly hit so that pieces of wood are cut out of the top, which is consequently made useless for spinning purposes.

Competition in duration of spinning:—This is a race of tops. Two boys simultaneously spin their tops and take them on their palms. One, whose top stops spinning first, is considered to have lost the race and has to give this very top to the winner.

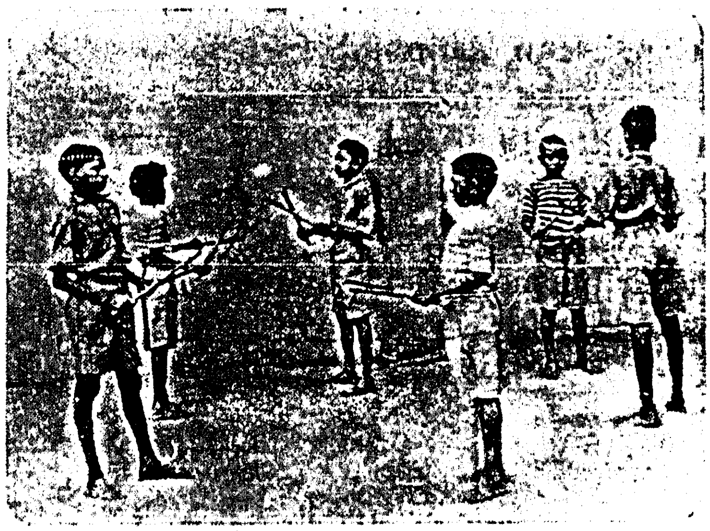
(4) *Tipri Play:*—Boys like freedom and so they prefer sports to organised games. This sort of sporting is necessary till the age of twelve. This sport generally develops the whole body. Tipri Play is of this sort. They get exercise without being fatigued. This is a sort of team-play. It is in practice in India from the very ancient times. The Lord Shri-Krishna used to enjoy this sport in the company of Gopas and Gopees. In the birthday-week of Lord Shri Krishna the game is enjoyed by people even to-day. The play remained in the back ground for a long period but it was again revived in the Ganapati festival introduced on mass basis by the late Lokmanya Tilak.

There are different varieties of the play. It makes boys very active and they become one with the game to such an extent that they forget themselves for the time being.

The Tipri should be a foot and a half in length. It should be well rounded having its diameter about ¾ inch. It should taper at one end and the tapering end should have small metal bells attached to it. It should be of durable wood and should be properly painted.

The number of players is to be even, say from 6 to 10. The space for the same is 100 to 150 square feet. The clothes should not be too loose. A short and shirt would do. The play is played in accompaniment of some musical instruments. Boys soon get absorbed in the game when it is accompanied with music. There are some short songs which they sing while playing. It is to be played either in the morning or in the evening and in a shady place.

Boys may be instructed by an instructor. They should be trained first to strike the Tipris simultaneously, keeping time with the musical instrument. They have to move round in different ways by jumping, by balancing their bodies to particular angles and then proceeding ahead by striking Tipris in different ways. To start with, the boys should stand in a round, forming pairs and facing each other as in picture No. 41. Then the instructor counts "One" when the boys raise their right forearm as in picture No. 42 and are ready to strike the Tipri in their left hand. The striking of Tipris should be absolutely simultaneous. When they get



No. 41



No. 42

enough practice in this first lesson, then the player should lift his right leg and place it a bit ahead. He is then to balance to the right and lifting his left leg about 6 inches and placing it a bit ahead, he is to strike his Tipri against that of his parter as in picture No. 43. Now, there comes the circular moving action. Half the number has to pass ahead from the right of their partners and the other half has to move ahead from the left of their partners and the stepping of legs is as shown in picture No. 44.



No. 43



No. 44

The next stage is to get speed. When sufficient practice is done in the above actions the speed of steppings should be increased. The players soon get accustomed to these speedy steppings and the balance and body movements become attractive. When the speed is thus developed the instructor should first count numbers and the players should act simultaneously to those numbers. Afterwards the players should count the numbers in mind for themselves and act to these timings with any musical instrument that accompanies it.

There are a few exercises in playing this Tipri :—

First Exercise of four strokes:—First stand as in picture No. 41 and strike your right hand Tipri on your left hand one. Then strike it against the right hand one of your partner. Repeat the same by striking your left hand Tipri against the left hand one of your partner. While doing this there should be a perfect stepping action. When this fourth stroke is given players have to move ahead from the left hand side of their partners and when they move thus further their partners change. Thus they go on changing their partners after giving four strokes described above.

Second Exercise of six strokes:—First you have to give four strokes as mentioned above. When the fourth stroke is over then you have to balance on your right leg and rotate round from the left to yourself. Then give the fifth stroke on your own Tipri and giving the sixth on that of your partner move forward from the left of your partner thus getting a new partner for your further action. In this you have to change the partner after giving 6 strokes instead of 4.

Third Exercise of eight strokes:—First stand as in picture No. 41. Give four strokes as mentioned before. After the end of the 4th stroke you have to turn about from the left when your partner changes. To him you have to give the 6th stroke after giving the 5th to yourself as in pictures No. 43 and 44. Then you have to turn about from the right when you recover your original position. There, you have to try the seventh stroke with yourself and giving the eighth to your partner you have to move ahead from the right of your partner. Thus you have to proceed round by trying 8 strokes as described above.

Fourth Exercise of ten to eighteen strokes:—In these the action is the same. The strokes are even in number and these are to be given to your partner almost alternately. The proper steppings, balancing the bodies to the right or to the left as the occasion requires, taking a rotating action while giving strokes are all to be done quite simultaneously and there should be a perfect timing between the striking of strokes and the keeping of time by the musical instrument that accompanies it.

Fifth Exercise:—Stand in a round as in picture No. 41. Give the first stroke on your own Tipri and give the second on your opponent's as in picture No. 42. Then try the third with yourself and bending forward and stepping forward from the right of your partner

you have to strike the fourth on the new partner as in picture No. 45 and



No. 45

then you have to recover your original position and strike the fifth on your own Tipri. Sixth stroke you have to strike against that of your first partner. Seventh stroke you have to try on your own Tipri and striking the eighth by your left hand Tipri against the left hand one of your partner and move ahead from the left of your partner. Then try these eight strokes with this new partner.

Sixth Exercise of four strokes:—Stand in a round facing your partner. Strike your own Tipri as in picture No. 41 and give second stroke to your partner as in picture No. 42. Then turn to the left, strike on your own Tipri as in picture No. 46 and give the fourth stroke by your



No. 46

left hand to your partner as in the picture No. 47. While giving this



No. 47

fourth stroke you have to step your right leg ahead and to go further by the left side of your partner thus you get a fresh partner with whom you have to play the four strokes as mentioned above and move round.

Seventh Exercise of six strokes:—Stand facing your partner in a round. Give the first stroke on your own Tipri as in picture No. 41 and give the second to your partner as in picture No. 43. Then you have to turn about to the left balancing your body on your left leg. Give the third stroke to your own Tipri as in picture No. 41 and give the fourth stroke of joint Tipris to your new partner as in picture No. 48. Then you have to turn about from the right and come to your original position and give the fifth stroke to your own Tipri as in picture No. 41 and give



No. 48

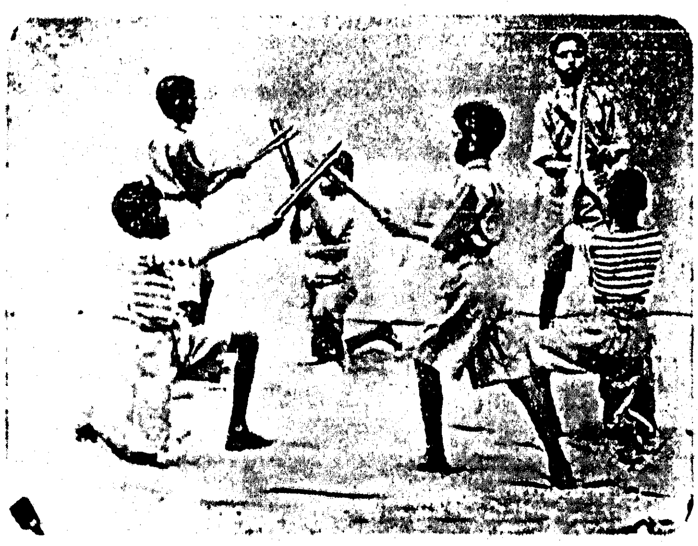
the sixth joint stroke to your partner as in picture No. 48. At the finish of the sixth stroke you have to step your right leg ahead and move further from the right side of your original partner.

Eighth Exercise of six strokes:—Stand as usual in a round. Give the first stroke to your own Tipri and give the second joint stroke to your partner who rests his right knee on the ground, picture No. 49.



No. 49

Then all stand straight again and each gives the third stroke to his own Tipri and gives the fourth to his partner who in his turn rests on his right knee. At the second stroke the odd number players to rest on their knees and at the fourth stroke the even number players to rest on their knees picture No. 50. For the fifth stroke they have all to stand



No. 50

straight and give it to their own Tipris and to give the last sixth joint stroke to their partners as in picture No. 48. Step forward by the right leg and move on from the right side of your partner.

Nineth Exercise of fourteen strokes:—Stand in the round facing your partners. Then all should take to the sitting posture as in picture No. 51 and while taking this pose they have to give the first stroke to their own Tipri and second to their partners. This is the same exercise as the fourth mentioned above with this difference that they play in sitting posture. They have to turn round also in this posture and when they give the last 14th stroke they have all to stand and stepping their right legs ahead they have to move on from the right of their partners. Then again they sit in that peculiar pose, play on those 14 strokes and move on in standing position.



No. 51

Tenth Exercise of twelve strokes:—Stand in a round as usual. Give the first stroke to your own Tipri as in picture 41 and second to your partner as in picture 44. Third stroke as in picture No. 41 and fourth to your partner as in picture No. 47 with your left hand. Fifth to yourself as in pictute 41 and sixth to your own Tipri but below your lifted left leg as in picture No. 52. Seventh to your own Tipri as in



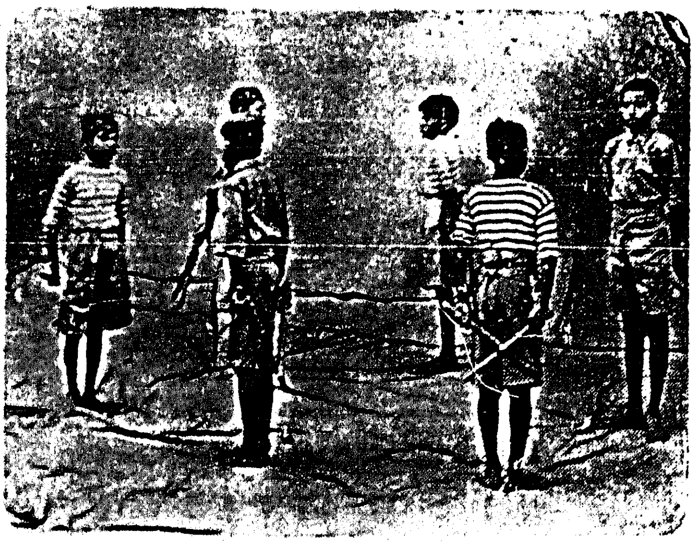
No. 52

picture No. 41 and eighth on your own Tipri but below your lifted right leg as in picture No. 53. Nineth stroke on your own Tipri as in picture



No. 53

No. 41 and the tenth on your own but at your back as in picture No. 54. Eleventh on your own as in picture No. 41 and the last joint stroke on your partner's Tipri as in picture No. 48 and move forward. Try the same twelve strokes with the changed partner.



No. 54

Eleventh Exercise of eighth strokes:—Stand and give the first stroke as in picture No. 41. Second stroke you have to give to your partner as in picture No. 48. Then turn to your left and give the third stroke to your own Tipri but below your lifted left leg. The fourth to yourself as in picture No. 41 and the fifth to your own Tipri but below your lifted right leg as in picture No. 53. Sixth to your own as in picture No. 41 and seventh to your own but at your back as in picture No. 54. When these seven strokes are being given you are finishing one round, round yourself and you come to your first position when you have to give the eighth stroke to yourself as in picture No. 41.

(5) *Goaf Play (Play of plaited cords)*:—Goaf play is the same as the Tipri play with some additional material. There are straps of cloth of different colours attached to a hook which is fixed in the ceiling of a room or a hall where the play is generally played. The number of straps is the same as that of the players. Each player has to hold in his left hand the end of a strap of cloth in addition to the Tipri. He is to try the same exercises as are mentioned in the Tipri Play. The Tipri play is in itself attractive by the active movements of players. It becomes still more attractive when they play Tipri in this Goaf Play. The play is accompanied with music as in Tipri Play. When the players complete one exercise the variegated straps of cloth are woven into a thick ropelike formation which is really attractive. The beauty lies in re-solving the rope-form into individual straps by the correct reverse action. A few of the Goaf-play varieties are mentioned below:—

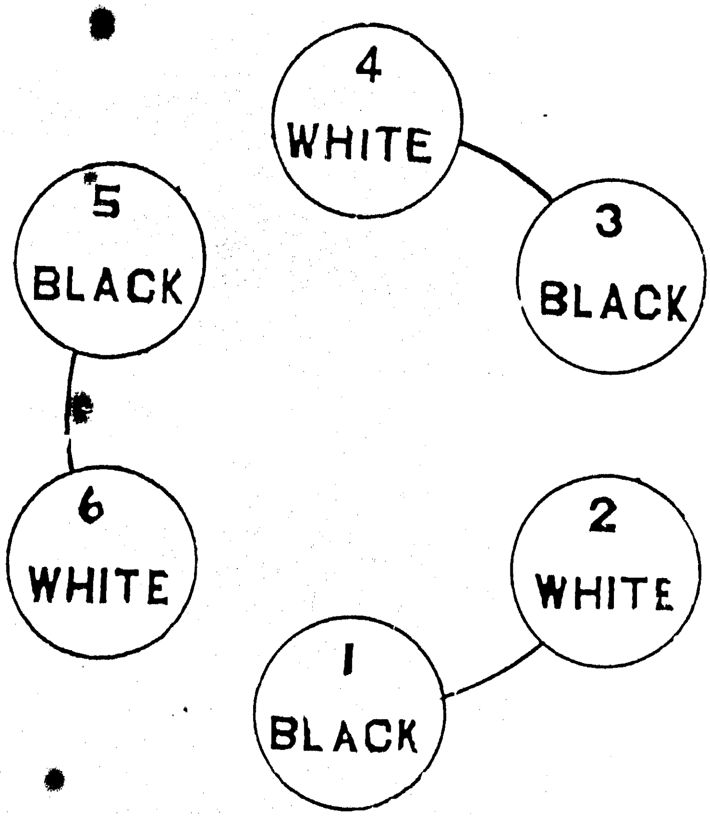
First Variety:—Players stand in a round holding Tipris and straps of cloth in their hands picture No. 55. Each has a Tipri and the end of a strap in his left hand and the second Tipri in his right. There are six players. (They may be eight, ten or twelve). Each player steps to the centre, and plays with the rest one by one. The player has to balance on his left leg when he is striking his own Tipri in his left hand. Except at the start, he is to strike his Tipris alternately to his own and to the Tipris in the hands of his partner. He belances on his legs alternately when he is striking the Tipri of his partner. When each player has finished playing Tipris with the other five, he is to recover his original place going to it from outside the last player. Thus there will be a twist to the straps each time when a player finishes his turn. When the goaf is sufficiently woven, the reverse action begins and the twisted goaf is loosened again completely.



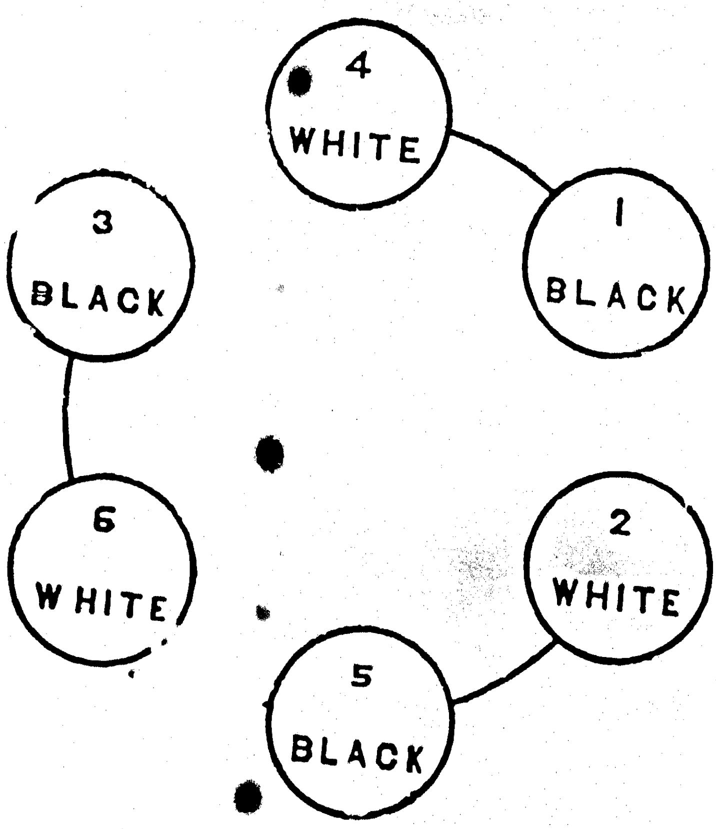
No. 55

Second Variety:—All the six players stand in a round; number

one facing two, number three facing four and number five facing number six picture No. 56. The players have to play four strokes with their partners, first and third stroke to themselves and second and fourth to their partners. When the fourth stroke is given, player Numbers one three and five have to go beyond their partners from outside. They thus get new positions as in picture No. 57. They have to play again four strokes with their new partners as described above and the odd numbers still go ahead



No. 56



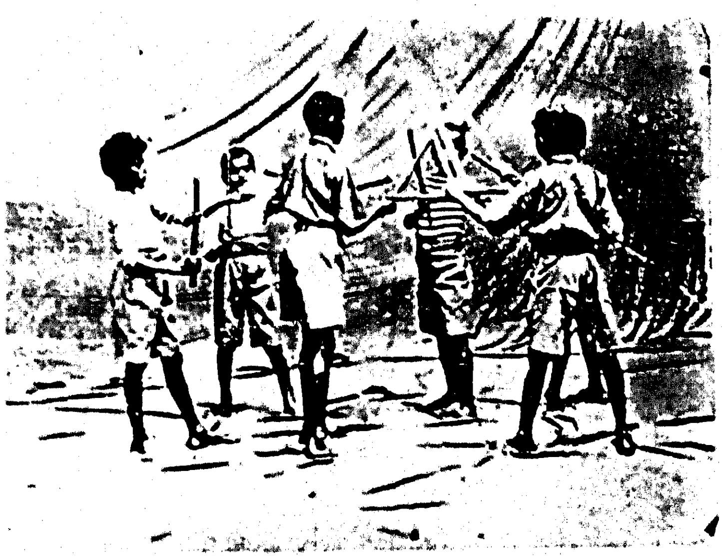
No. 57

of their partners from beyond them getting still new partners. The odd number players and the even number players hold white and black straps respectively and when the play advances there is a beautiful twisting of the cloth straps. When more than half the length is thus twisted picture No. 58, the reverse action begins and the twisted rope is again loosened in individual straps without a fault.



No. 58.

Third Variety :—First the players stand as is picture No. 59. Numbers one and four begin playing. They have first to give two strokes to their own Tipris bending each time to the right and left alternately. They then move towards each other and give



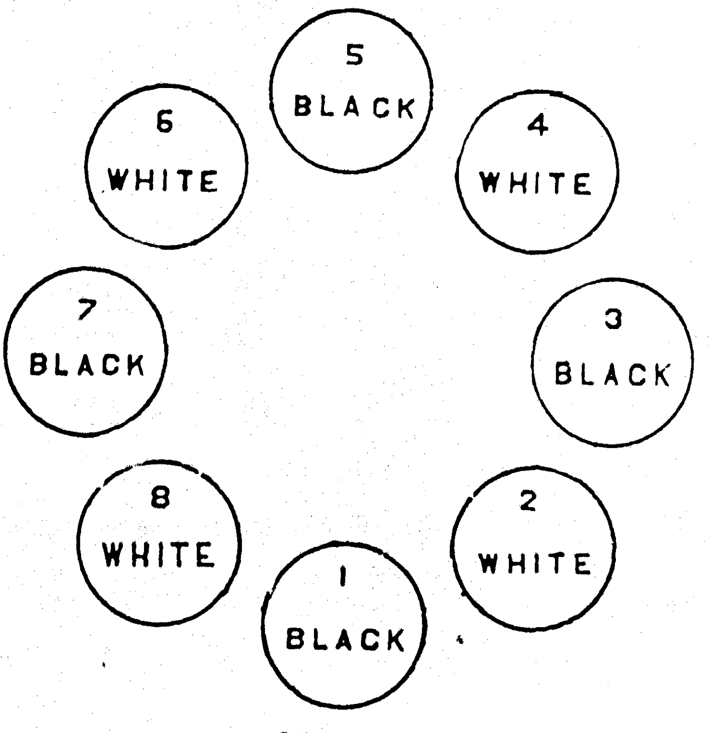
No. 59

the third stroke to their partner as in picture No. 60. The fourth Tipri to himself and the fifth to the partner. After giving the fifth stroke each has to exchange the places moving from the right of the partner. They have their faces turned and strike the sixth Tipri to themselves. Then the next pair number two and six play. Then number three and five. Thus they go on playing in pairs until the Goaf is sufficiently woven. Then the reverse action begins and the woven Goaf is loosened into a separate strap of cloth.



No. 60

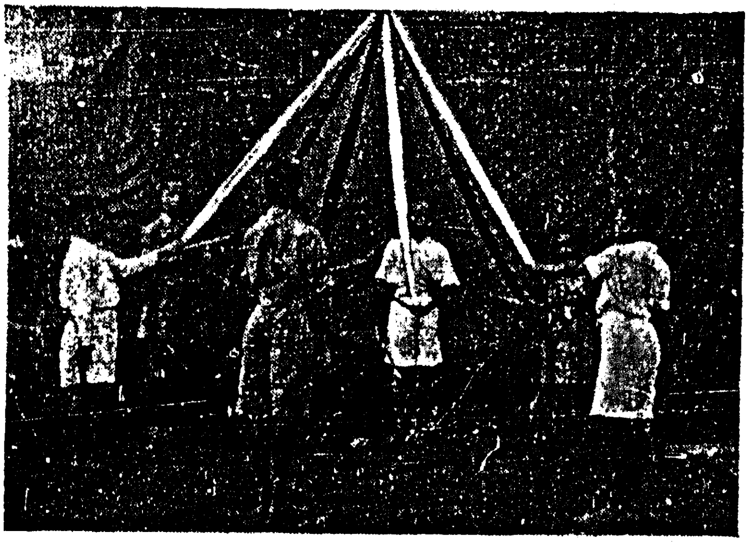
Fourth Variety:—The players are eight in number. They stand facing inward. Here two pairs i. e. numbers one and six and number two and five play simultaneously. They play six Tipris as is done in the third variety and exchange their places as described there. Then the next two pairs i. e. numbers four and seven and the numbers three and eight begin playing. They in their turn, finish six strokes and exchange places. Here they play in two pairs each time and weave the Goaf. When the Goaf is sufficiently woven then the reverse action begins and the woven Goaf is loosened into a separate strap of cloth. Thus if there be twelve players then three pairs play simultaneously, i. e.



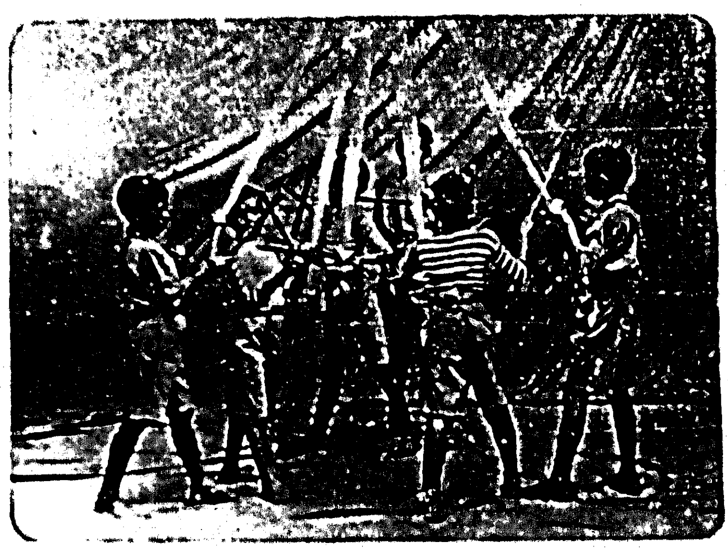
No. 61

numbers one and seven; three and five; nine and eleven play first and then numbers four and ten; six and eight; and two and twelve. Care, however, must be taken to see that each of the pair has a different coloured strap in his hand.

Fifth Variety:—Six players stand as in picture No. 62. Numbers one, three and five get inside and play with numbers two, four and six. Number one playing with numbers two four and six; number three playing with four, six and two and number five playing with six, two and four. First, players number one, three and five play six strokes as mentioned in the last variety and when they resume their original positions then numbers two, four and six get inside and play. Pictures No. 62 and 63 show how they play in their turns. When odd numbers first finish and even numbers begin then there is a twist to the Goaf. Thus when they have alternate turns, the Goaf is being woven. When the Goaf is thus sufficiently woven then the reverse action begins and the woven Goaf is loosened into separate straps of cloth.

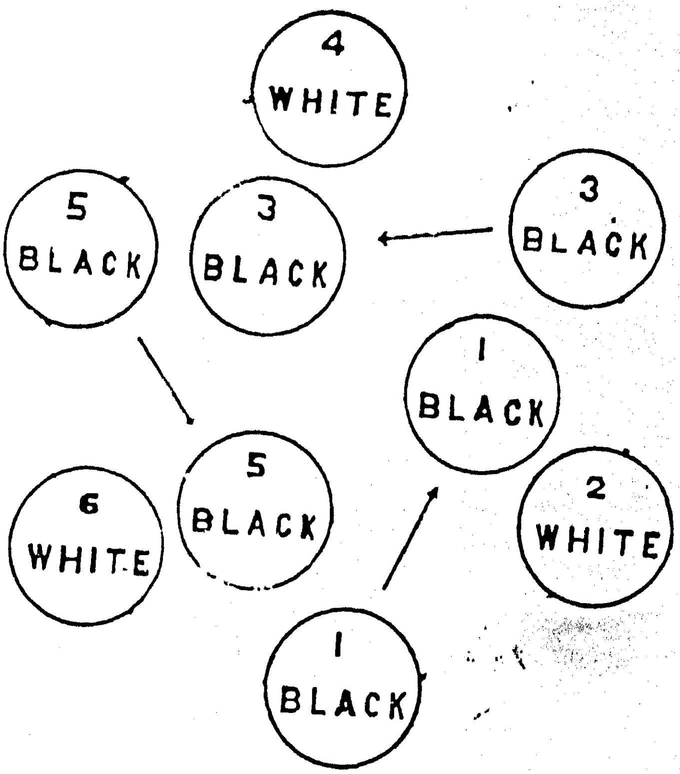


No. 62



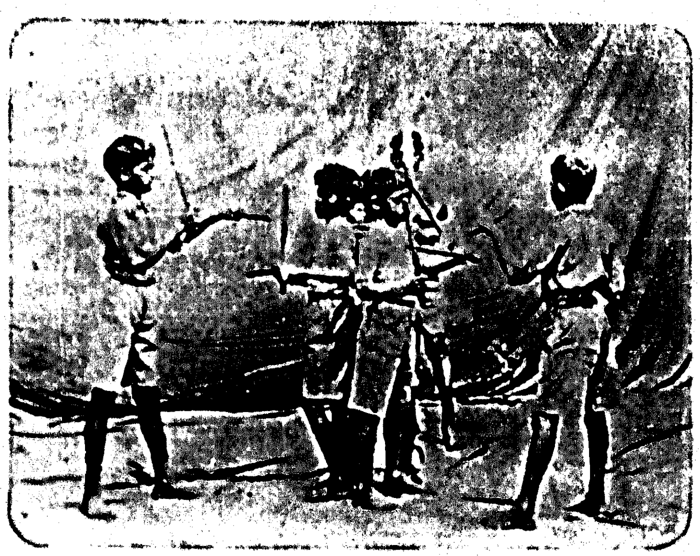
No. 63

Sixth Variety :—SixPlayers stand as shown in the outer ring in picture No. 64. Then the odd numbers get in side and face their even number partners as in picture No. 65. Then the even numbers get in and begin playing. The method is the same as shown in variety fifth. When the turn of the even numbers is finished then they get outside and those that were out, get in and play again. Now it is the turn of the odd numbers to play. They in their turn finish playing with three players giving each a round of six Tipris. When the players thus get inside and outside turn by turn the Goaf is interwoven. When the action is advanced to a sufficient stage, the reverse action begins and the woven Goaf is loosened into separate straps of cloth.



No. 64

If Tipris are replaced by Lazims they may add to the musical harmony an additional charm. The movements are the same.



No. 65

(6) *Kite play* :—The kite is "an appliance which ascends in the air in virtue of the pressure of a relative wind upon an inclined surface." It consists of a framework of thin paper and sticks. It is held stationary in air by a belly-band in such a position that the air presses upward with the balanced opposite pressure equal to the weight of the kite and the string.

Brief history :—Kites were known to the Chinese at a very early date and these were flown by them and by other eastern races upon festive occasions. A kite was used in June 1752, by Franklin when some invention relating electricity was made by him.

In India not only boys indulge in kite-flying but even old men enjoy it. Some people are so fond of kite-flying that even the poor save money with difficulty and spend it in kite-flying. The season bigins in India in the latter half of November and continues upto the middle of January. During the last week of the seasen the sky appears covered over with hundreds of kites.

In India, kite flying is more interesting and enjoyable in nature. The people not only enjoy kiteflying but exult in arranging matches of kites. The kitefliers resort to offensive or defensive tactics according to their skill therein In the kite competitions the fliers let loose the string skilfully. The skilled flier manages to cut the string of the kite of his rival. The real fun is after the kite is cut. The string, then, falls down and is looted by the boys in streets. The cut kite is also looted. Many times this looting takes ~~such~~ a serious turn that many quarrels arise out of it. Sometimes, the looters struggle so much that only small pieces of strings are shared by them and the kite is also torn to pieces. The boys run through streets with bamboo poles in their hands with the thorny bushes attached to its top so as to entangle the string of the cut kite, and thus they manage to catch the cut kite. The open terraces and the roofs of houses are thronged with people on Makar Sankrant days—the last couple of days of the season, with the prospect of getting string and kites. They stand waiting with their faces up into the sky vigilantly looking for plunder. They keep the bamboo poles, referred to above, ready for catching kites. They fly kites from roofs and terraces. They are so mad after the plunder that sometimes persons jump from one roof to another, like monkeys, in order to catch the cut kites. Accidents happen every year. Some boys fall from roofs in their efforts to catch

kites. Street accidents also occur as they run mad after the cut kite and string without minding the heavy traffic even though such persons are warned against serious accidents through newspapers and the Government Gazette.

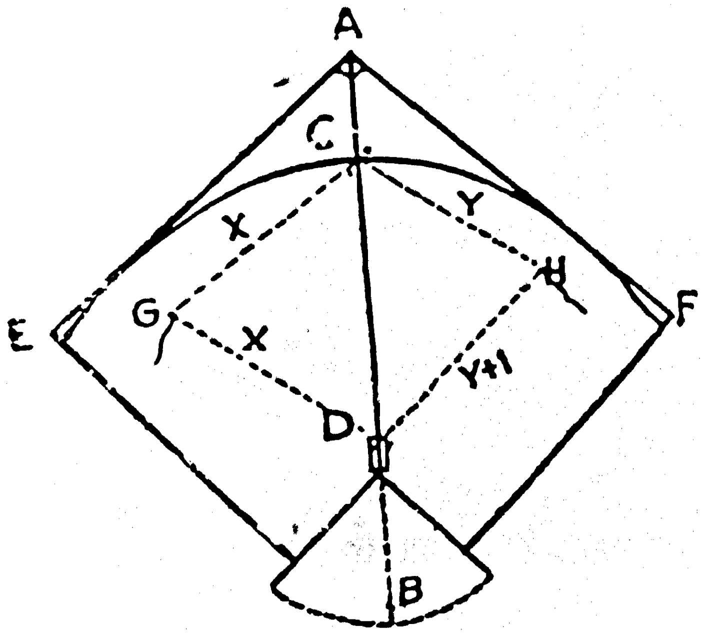
The first fortnight of January is the most enjoyable to Indian boys from the point of view of kite flying. The young will be found busy at night in making the string stronger and sharper by an appliance of the mixture of glass-powder, boiled rice and such other substances which are supposed to be the secrets of the trade. These are the heavy preparations for the kite-matches to be played on a large scale on the Makar Sankrant days. The poor as well as the rich take pride in celebrating these holidays as joyfully as possible, not minding any expenses they are put to. The sky is so much overcrowded with kites that birds find it difficult to fly in air. The streets, the roofs, the terraces nay the whole city atmosphere is ringing with hilarious and joyful cries of boys viz: "Beauty" "Very fine," "Thats it," "Brilliantly cut," "Excellent" "My God," "Hurrah," and so on.

Kite flying even leads to the attainment of health secret. The renowned American Physical Culturist Mr. Bernarr Macfadden recommends some particular eye movements to improve eyesight. These eye-movements are imperceptibly done in the game of kite-flying. The flier is compelled to move his eyes in all directions. The light of the blue firmament acts as the improver of the optical nerves and consequently brings about improved eyesight. Besides, in changing various positions of the kite and setting it right in the sky, the flier's hand is trained and consequentlv he acquires skill of fingers. The person also gets ample sunshine which acts as a purifier of blood. Care, however, should be taken to see that there are no ill effects of over exposing to the scorching sun.

Kite construction :—Paper of which the kite is made is thin and rhombus in shape (Picture No. 66). The distance EF is greater than AB. AB is called *Tidda* and the arch ECF is called *Kaman*. They are made of thin and narrow pieces of a bamboo chip. Paper is gummed on these thin sticks. The tail is made to secure equilibrium. The paper may be of various colours to suit the choice of purchasers.

Kinds of kites :—These kites are made in different sizes to suit the ages of boys as well as to suit the purse of the purchaser. A full-sized kite is called *Tavya*; ¾ of the size is called *Ponya*; ½ of it is called *Addha* and a little bigger than ¼ of it is called a *Chapat*. If the Chapat

has a bunch of thin pieces of paper as its tail, it is called Gondevala. All these types are good and are not torn easily by the force of wind. When they are bordered all round with one connected piece of string it is called *Doridar*.



No. 66

In order to attract customers, some merchants draw beautiful designs and pictures of birds etc by pasting pieces of paper of different colours. The kites are then named accordingly viz : Attepattedar (with variegated stripes), Doledar (with eyes), Matthedar (with a head) and so on.

Special strong string for kites :—The persons, who fly kites, take particular care to make their string stronger and sharper in order to cut the string of another's kite in kite-matches. When one kite attacks another, the friction of both strings starts. The expert flier is successful in cutting another's string either by skilfully pulling the string of his kite or by the free loosening of the string. The friction is caused by either method. The greater the friction of strings the sooner the weaker string gives way and the kite thread is cut. For all this, a special mixture of glass-powder, boiled rice or some sticky substance like an egg-yolk etc., is made by mixing all these together. It is made into a lump called *Lugde*. It is then applied skilfully to the string twice or thrice as the kite-expert chooses. This process of making the string strong and sharp is called Manja-sutane. This Manja–the sharp string

is of two types Karra and Leesa. The former is the result of the treble or fourfold layer of the mixture and the latter is the result when it is applied only once or twice. This newly prepared string is then wound into a ball or wound round a spindle, the latter being a better method.

The belly-band :—In order to send the kite into the sky, a briddle-string is attached to the kite. It is this skilful tying of the belly-band that makes kite-flying enjoyable. Expert kite fliers take care to see that the belly-band correctly balances the kite in air before the special string is knotted to it. If the knot of the belly-band is accurate, the kite receives string quickly in air and in a minute the kite flies high up in the sky under control of the flier. When the kite is pulled with the string, or when it is simply held with the string, it rises up to a great height. When the kite is lowered with its head downwards or in a slanting direction it takes a clean lordly sweep, cutting quickly the strings of many kites coming in its range. This feat shows the maximum skill of the kite-expert who is then greeted by spectators. It is, therefore, an art to tie the briddle string in the proper way. It is the result of experience and skill attained in kite flying.

How to tie a belly-band :—Tie the string at C the point of intersection of the vertical stick and the arch stick, (Picture No. 66) by passing it through the holes made into paper on alternate sides of the crossing of the sticks. The knot should be tied on the right side of the kite. Tie the second knot at D in the same way. Then make it a triangle with CD as the base and the strings as the two other sides of that triangle, meeting at the vertex held within the fingers of the briddle-string-tier. This vertex should be tied into a knot skilfully. This vertex knot is the secret of the briddleknot tying. Generally the upper part of the string is less than the lower part of the string by an inch. When both the upper part string and the lower part string are of equal length, the briddle-strings are O-O. When the upper part string is less than the lower one by an inch, the briddle-strings are O-1. The vertex knot is tied with various proportions between the upper and lower strings measured by inches or part of inches. The bridle-strings then may be 1-0, 2-1, 3-2, 4-3 etc. The secret of the bridle-string knot is that the kite should remain steady when flown into air and it remains so when the vertex knot is tied as mentioned above.

Successful Kite flying :—If your kite is away from another kite, you should bring your kite near that one. There are some special tricks for doing so. If you desire to take your kite to the right or to

the left, first give a slight jerk to the string and bring the head of your kite to the right or to the left as you desire and then pull the string until you bring the kite to the desired position. Another action is this. If you want to bring your kite down to reach another kite, give a jerk (*Thumaki*) to the kite, bring its head downward and pull the string. If the kite is well balanced, it comes down by this trick like an arrow. This trick is called *Goat marane.* Thus whenever you want to change the position of the kite in the sky, control its head and bring it to that direction by pulling the thread.

How to correct the defects of the Kite :—(1) If the kite is not steady, it will often turn its head to the side which is heavier and will rotate. The kite is then said to be *Kinni khato* or *Bhinnarato.* You should then tie a bunch of string-pieces or a piece of cloth to the opposite side of the kite so as to bring out the equilibrium. If this defect is in slight degree it can be corrected by tying knots either at the lower or upper end of the bridle-string by the trial-and-error method. (2) If the vertical stick is very stiff and a little heavy at the head, the kite does not receive string and falls down abruptly. This defect can be corrected by bending the vertical stick a little with care, lest it should be broken. This action of correcting this defect is called *Zap modane.* (3) If the kite is torn even a little, bring it down slowly, gum a patch to it and then fly it, lest it should be torn completely.

The real skill in kite-flying depends upon the skilful jerks given to the kite when the kite is made to fly high in the air, specially when there is no wind. This skill is acquired only by constant practice and minute observation.

Kite-matches :—There are two methods followed in cutting the thread of the rival kite flier. One by continuously and forcibly pulling your string called *Khench* and the other by loosening your string called *Sailly.* Again the string can be loosened in two ways one by paying out the string lavishly all of a sudden (this is called *Bhapki*) and the other by loosening it systematically, keeping the kite under control. The latter method is the soul of kite matches. This second type of loosening of the string is varied again in two ways-one is called *Lotati sail* and the other is called *Uthati sail.* In the former the kite is under perfect control though it is given a circular motion. The kite-expert gives it circular movements as he pleases. This act enables the kite to receive the string when the kite is matched with another. Thus both the kites match for a long time, fly high up and a long way in the sky,

till they become indistinct, thus giving great delight to the kite-fliers and the spectators. When the match thus becomes contesting and amusing, the strings of kites or the kites themselves are in danger of being obstructed by trees or tops of houses coming in their ways. The experts then make use of the *Uthati sail.* The moment the head of the kite points upwards, the expert loosens the string very slowly so as to check the circular movement of the kite and as a result the kite receives the string, becomes steady and slowly rises up like the lord of the sky avoiding all the trees in between. It is a heavenly pleasure to witness such spectacular matches. This sudden change of war-tactics become successful and either kite stands in danger of being defeated with its string snapped asunder all of a sudden. What words can describe the joy of the successful kitefliers in such sensational matches !

Sometimes when one kite is cut, the kite-expert endeavours to gain the cutkite by managing to entangle its loosened string round the string of the flying kite so as to form a knot. When once the knot is formed he slowly brings down both the kites. His joy then simply beggars description.

Suggestions for kite-matches :—(1) Apply The "Lotati sail" (The systematic loosning of the string) which is the most skilled method of defeating other kites. For it, *Lessa Manja* (the sharp string with smooth application of the glass-power mixture) is required.

(2) Do not attack the other kite unless your kite is helped properly by wind and under your control. If it is not so the kite-matches become tiresome and dull.

(3) Do not attack another kite just near the briddlestring of your kite, lest it should receive insufficiennt string in the act of actual match as the string will be obstructed by the knot.

(4) If your kite is in full swing attack another kite from below as the latter will simply hang without receiving string. Consequently it will be easily snapped.

(5) Do not use knotty string in kite-matches as the knots will obstruct the string and the string will at once give way at the knot.

(6) Do not bring your kite in the unfavourable direction in the act of attacking another kite, lest it should lose its force and be easily cut.

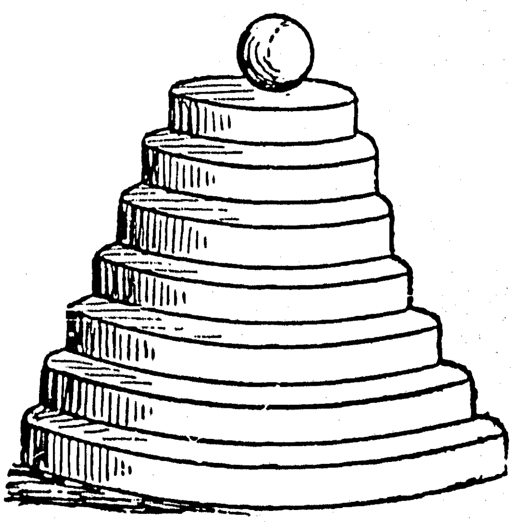
(7) First remove the defects in your kite if any. Do not neglect them and then indulge in kite matches. If this is neglected, you will

incur the double loss viz: your kite will be snapped and the string will be looted.

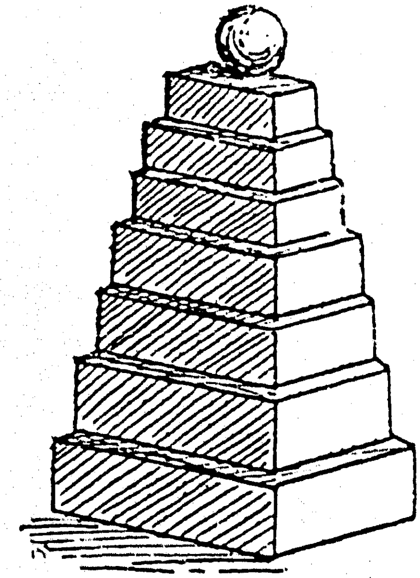
5. Complex games with teams

(1) Aiming a Pile:—This game is being played from times immemorial. It requires an open plot of ground. It can be played by a number of boys according to the extent of the open space. If the space is sufficiently large, 22 boys can play the game.

Apparatus:—Seven logs of wood, circular or rectangular and a ball are required. Seven pieces of tiles or flat stones instead of logs of wood will do. They should be such that boys can arrange them into a pile-one upon another an in pictures 67, 68. The rounded small logs should be placed at the top. The pile when formed is broader at the bottom and narrower at the top. It slopes upward. A ball of rubber or of cloth will do.



No. 67



No. 68

Attackers and defenders:—Those players are called attackers who aim at the pile to dislodge it and the opposite party is called the party of defenders.

The procedure:—The pile should be such as can be easily dislodged by the stroke of the ball. Boys should form two equal parties each led by a leader. It is decided by tossing a coin, as to which party should be attackers and which should be defenders. Draw a line of start, about 25 feet away from the pile. The attacker should stand near the line. One defender should mark if the attacker makes a foul by crossing the line when he is striking the pile with the ball. Other

attackers and defenders are arranged by their leaders according to their needs.

The function of attackers and defenders :—The attacker near the start, aims at the pile with the ball. If the ball does not dislodge the pile and if the ball is caught by one of the defenders after only one touch to the ground, the attacker is out. Another attacker then, tries the aim and so on until all the attackers have their turns. Then the attackers become defenders and vice a versa.

If the ball is not caught after the first touch to the ground, the same attacker tries the aim again. As long as the attacker is not out he is to continue to aim at the pile. If the ball is not properly caught, it should be quickly returned to the attacker for the next aim.

When the attacker dislodges the pile with the ball, the real interest of the play begins. Both the attackers and defenders are then very active. The attacker near the pile should arrange the pile again. The defenders should not allow him to do so. The defender near the pile is not to obstruct his opponent from arranging the pile. Meanwhile any of the defenders should catch the ball and pass it on to the defender near the pile quickly and if he beats the arranger of the pile with the ball before he rearranges the pile, the whole team of attackers is out. The attackers cannot touch with their hands the ball which has dislodged the pile otherwise it is a foul. They are to kick or pass the ball as far as possible so as to allow sufficient time for their comrade to pile the dislodged pieces. Defenders are on the watch to lift the ball and pass it on from friend to friend, to the defender of the pile, who knocks out the arranger with the ball. Attackers are so alert that they kick the ball with the feet as far away from the pile as possible and not to allow any of the defenders to lift the ball with their hands. If the attacker finishes the pile during this struggle the attacking party makes one goal and the same attacking party tries the aim once more. The party, which makes more goals, wins. The umpire notes fouls and assigns marks to the opposite party accordingly.

Boys play this game with some local variations in rules. The game is very interesting for both players and spectators. It develops stamina, aiming power, agility, and team spirit.

(2) Trap-stick :—

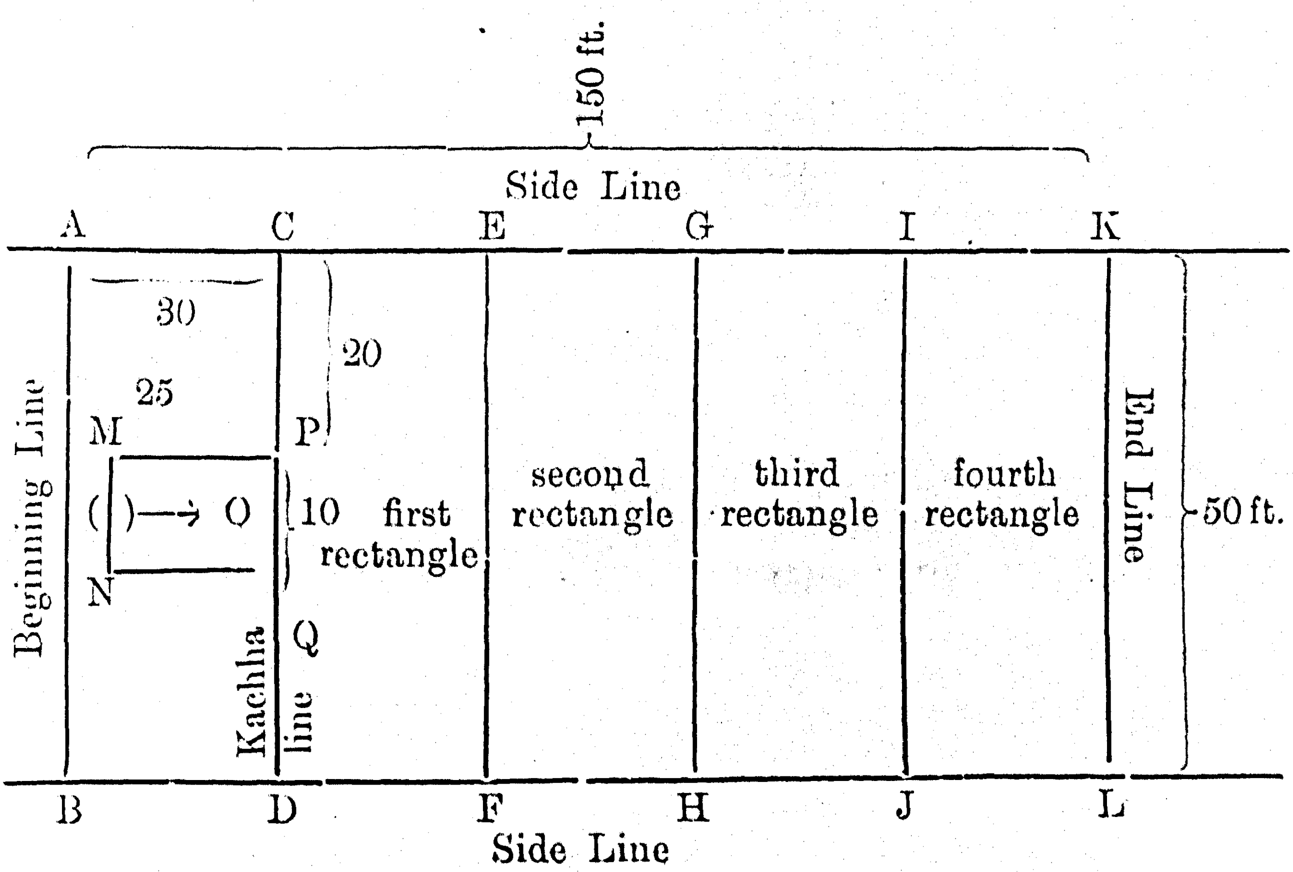
Brief History :—This is a very interesting and amusing game. It was played in India even in the Mahabharat times. This game was indulged in by Pandavas and Kauravas. But this game when played

by an individual against odds, becomes more intersting. Each gets the chance of playing the offensive game when others field the short stick. When the player is out, one of the fielders becomes a player and the former player becomes the fielder. This method of playing the game creates great interest in the play. The score of marks in such a style will be individual.

We propose to describe-three methods of this play. Ths first is as organized by Akhil Maharashtra Sharirik Shikshan Mandal. The second one is interesting but the third being easier is much current. The first one is systematised and organised into a competitive game like Khokho, Hututu and Atya-Patya.

First sort (organised) :—*Apparatus*-A flat plain Court of dimensions given further, a short stick and a long stick. The long stick should be a foot and a half long and of four inches in diameter tapering at one end. It should be made of strong and tough wood like teak. The short stick is to be of the same type of wood. It is five inches in length and of the same thickness as the long stick. It should be tapering at both ends. Both of these should be of smooth surface.

The Court :—The Court should be of the following measurements—picture No. 69. The Beginning and End lines are each 50 ft. BL and



No. 69

AK distances are 150 ft. each. Each of the five rectangles is 50 ft. by 30 ft. Point O is the mid distance of AB but 5 ft. away from it. The bracket marked is the Gali or Badi. Rectangle MPQN is 25 ft by 10 ft. CP is 20 ft.

Definitions :—(1) The beginning, end and side lines are shown in the picture. (2) The small bracketlike formation with O as its center is the Gali or Badi. (3) The line CD is called *kachha*. (4) The rectangle MPQN is a *limit of* kolane act i.e. The short stick in the act of kolane must go beyond the kachha line. (5) The first rectangle is called the Gali Chauk and the rest are called as the first, the second, the third and the fourth. (6) Attackers and defenders—the party playing with the short and the long stick is called *attackers* and the other party is named as *defenders*. (7) Kolane—the player places the short stick on the Badi and fixes the end of his long stick under the short stick in the Gali and facing the Kachha line tries to send the short stick beyond the Kachha line and as far as possible. (8) *Crosswise Kolane*—when the player sends his short stick in the act of kolane, crossing MP or NQ then he is said to have crosswise kolane.

The general rules of play :—(1) The cant should be drawn according to measurement given above. (2) The team, that wins the toss, has the choice to be either attackers first or defenders. (3) The captain of the attacking side should fix the order of their players and the scorer should be informed of this order. (4) The captain of the other side should arrange his players on the field beyond the kachha line. (5) As soon as the Head Umpire signals, the attacker should perform the act of kolane. (6) This act of kolane should not be crosswise; if the attacker fails to observe this rule twice, he is given out. (7) The attacker in the act of kolane should send the small stick beyond the kachha line; if he fails to do so twice he is given out. (8) However if the attacker fails as in clauses 6 and 7 he is excused and his act of kolane is taken to be correct if any of the defenders gets in the Gali chauk. (9) If the short stick is sent by the attacker in the wrong fashion and if it is caught by the fielder remaining outside the Gali chauk then the attacker is given out. (10) The attacker is to strike the small stick thrice for scoring points. If the small stick by the first or second stroke goes out of the limit (breadth wise) then the umpire brings it in the field by a line parallel to the Kachha line. (11) The attacker is to strike the small stick only when it is in air. (12) The small stick, struck by the long stick, can be caught by defenders in any

rectangle. (13) When the attacker is striking the small stick by the long one, the defender cannot stand within nine feet distance from the attacker. (14) The defender can catch or stop the short stick when in motion but he cannot push it towards the attacker. (15) For counting zakkus or points the short stick must be in any of the chauks except the Gali Chauk. (16) If the small stick remains on the wrong side of the beginning line at the end of the second stroke the attacker is declared out. (17) If the attacker hits the small stick beyond the end line at the first stroke he is given eight Zakkus or points; if however the small stick goes beyond the end line after touching the ground he is given six points. (18) If the attacker sends the small stick beyond the end line after two strokes, he is given five points.

When all the attackers have their turns then the game is partly over.

Match Rules:—(1) There are seven players in each team. (2) The attackers and defenders play twice alternately. (3) The teams should have the long and the short sticks of their own. (4) The Head Umpire is to inspect these before the play begins. (5) During the play these sticks can be changed with the permission of the Head Umpire. (6) At the end of each part of the game there should be rest of five minutes only. (7) When one attacker is out, the next to him must immediately step in the cant and begin the play. (8) At the end of the game the party, that scores more Zakkus is declared successful. (9) If the points scored by one team in one part exceed points scored by the other party in both the parts then the first party wins by an inning and the excess of points scored. (10) When a team scores a certain number of points in both the innings, the other team may score some more points by playing an inning and a part of the other inning then the latter team wins by the number of players that have not played in the second inning and the excess of points. (11) If the Zakkus or points scored by one party exceeds 50 by the finish of first innings there the party scoring such excess has the choice to ask the other party to play first, reserving their claim to play the second inning if necessary for winning the match. (12) If the points are equal at the ends of both the innings then each party is to choose two of their players to play only one turn each; all defenders, however, are allowed to defend; if the scoring is still equal, then the whole match is to be replayed. (13) The game if remains unfinished for want of time etc then the same is to be continued the next day. (14) When the game is being played, if a

player falls ill or is rendered unable to play then a proper substitute is allowed; but the substitute is available only for defending purposes. If a player is rendered unable for defending, a proper substitute with the consent of the captain of the other team may be taken for defending but the player so disabled can play as an attacker.

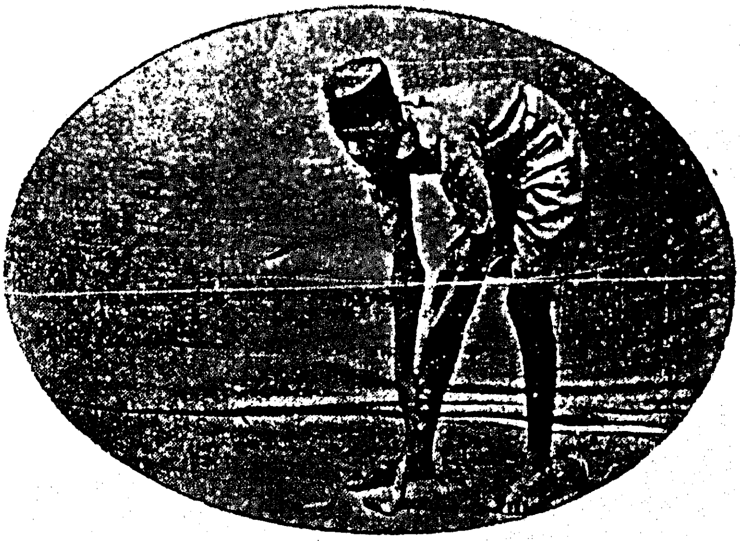
The officials for the arrangement of a match :—The officials are to be appointed by the institution that conducts the matches. Three officials are enough for this game. One is to work as the head umpire, another works as an umpire and the third to work as a scorer. The head umpire should look to the first two chauks and the other umpire to see to the last three chauks. Umpires have to give decisions of their own accord. The Umpires are to exchange their chauks in the other half of the game. The Umpire, who looks to the first two chauks, should signal for the start of the play.

Special duties and rights of the Head Umpire :—The Head Umpire has a right to punish a party when any player of the party behaves in unsportsmanlike manner. The punishment may vary from disallowing the player to play in an inning to the cancelling of the whole team. If a stage arrives for punishing two players of a team, then it is taken for granted that the whole team is cancelled. The head umpire is the sole authority to interprete the meaning of any rule for the game. At the end of each part, each inning and each game he is to declare the points scored and the decision of the match. He is to have the general supervision over the match from the start to its end.

The scorer :—(1) He is to take the order of attackers from the captain of the team and to see that they play in that order. (2) He is to note the numbers of players that are declared out. (3) He is to score marks or points obtained by each player and to declare these on board when the player is declared out. (4) At the end of an inning and at the end of the game he is to inform the head umpire of the score and to declare the same on board. He is to make properly all entries in the score book and at the end of the match when the final decision is given out he should get signatures of both the captains in the score book.

Second Variety :—The small pit referred to above is called "Galli" or "Badi". Picture No. 70 illustrates 'Kolane'. The small stick is placed horizontally on the pit. The long stick should be applied immediately below it. Hold the long stick tightly in both hands, then bend down a little and forcibly send the small stick as away as possible. This action is called 'Kolane' If the short stick is

caught by a fielder before it touches the ground, the player is out. If



No. 70

the player is not out, he hits 'Bhaji' as in the picture No. 71. For this action grasp the long stick in the right fist; place the small stick on the fist just touching the long stick. Throw the short stick up a little and hit it hard with the long stick. Then place the short stick on the toes as in picture No. 72. Throw it up by a jerk of the foot a little and hit it hard by the long stick before it falls to the ground. This action is called 'Vaket'. For the next action hold one end of the short stick by



No. 71



No. 72

the fingers of the left hand, sloping downwards a little; give it a turn by hitting the other end by the long stick. Thereby the short stick takes a circular turn. Then hit it hard with the long stick before it falls to the ground. This action is called 'Lend' picture No. 73. As the next step, make a left fist, with all the fingers closing inward as in the picture No. 74. It gets the form of a conch. Put the Iti-short stick on it, lengthwise; throw it up a little and hit it strongly as before. The action is called 'Mund'.



No. 73

Then invert your left fist; stretch out the pointing and the last fingers. Put the Iti on the outstretched fingers lengthwise. Throw it up a little and hit it forcibly as in picture No. 75. The action is called 'Nal'. As a further step close one of your eyes and bend your head a little backward. Put the Iti on your closed eye; allow the short stick to fall and hit



No. 75



No. 74

it accurately before it reaches the ground as in picture No. 76. This is a difficult trick called 'Aar' and can be mastered after a great deal of practice. For the last action called 'Vaid,' invert your left fist and put the short stick at the wrist. Throw the short stick up a little and hit it with all your force, picture No. 77. The



No. 76



No. 77

last expression is 'Zakku' which is uttered while measuring the distance with the long stick. When the distance is measured by the long stick seven times, it represents one point or Zaku. The seven steps thus measured are Vaket, Lend, Mund, Nal, Aar, Waid and Zaku. These words are of Telgu language, as the game is supposed to have originated in Telangan-a province in southern India. In this sort, one, whose total Zakkus (Points) are highest, is considered 'King.' Fix the order of the players, say by alphabetical order of their names and let them have their turns one after another. The player is first to send away the short stick with the long stick from the small pit Kolane. The short stick must land without being caught by any fielder. If it is not caught the fielder throws the Iti accurately so as to strike the long stick placed horizontally on the Badi. If the fielder hits the long stick correct the attacker is out.

If the Iti thrown by the fielder is not hit by the player then the player measures the distance with the long stick by seven terms as

mentioned above, in order and when he comes to Zakku, he calculates it as one point. Thus he goes on measuring and counting the points until he reaches the Badi. When he reaches the pit, and ends his measuring say by Vaket or Lend or any heat mentioned above, he is to hit the short stick by performing that very heat only. The player is always in danger of being out when he fails to perform his heat or when any of his heats is caught by any of the fielders.

When a fielder throws the short-stick towards the player as above and the player hits it in the air before allowing it to fall to the ground, he is said to have Zakku-Danda. If the player hits the Iti in the same way, second time, he gets Twice Zakkus, at the third, thrice Zakkus; at the fourth, four times Zakkus and so on. If the player manages to score points thus by progression, he is said to be a very skilled player. When the player succeeds in hitting back the short stick for the first time and fails to hit it the second time, he is to measure the distance by the long stick from the place where the short stick falls then to the Badi. Here he is not to count Vaket; Lend etc., but he is to count one, two, three etc., and so many points he scores directly. If he hits the short stick second time and fails to hit it third time, he is to count one, two, three etc and he scores double the points. When once the player is successful in hitting back the short stick thrown by the fielder, it is the choice of the player whether the Iti should be thrown again to him by the fielder. In actual play, such things happen rarely for the fielders are very vigilant in catching the short stick. When fielders are inactive, Zakkus are scored thus by leaps and bounds. When the player is extraordinarily skilful and hits the Iti hard beyond the reach of the fielders, then also the player scores by hundreds. The fielders then become nervous, the spectators become hilarous and the player is encouraged by the words "well done", "Very fine" "excellent" "beauty" etc. the player however generally does not choose to hit the short stick more than three or four times. If he is tempted to hit more, he may be caught at any time when the fielders again tempt him to hit the short stick in the air. When the player succeeds in getting points as above he is allowed to hit any easy heat of his choice-say Mund, or Nal or Waid; because in these heats, he can send the short stick beyond the reach of fielders by hitting it as hard as possible without missing the hit. If the hit is missed, he is out.

Peculiar method of measuring the distance:—Suppose you hit Vaket, the short stick is not caught and it is thrown by the fielder

towards the player, the player fails to hit it back or even if he hits it back successfully he does not want the throw again. He then measures the distance from the short stick to the pit, by counting not from Vaket point but from Lend and further. In short he is to count from the next heat and then to perform that heat where he arrives at while measuring. At the next chance, he will count from that heat further. When he arrives at Zakku, the player is to send off the short stick by Kolane, with his face reversed as in the picture No. 78. Generally however they restart as in the picture No. 70.



No. 78

How Out :—In this game, the player can be made *out* in many ways and hence all the ways are summarized here for the convenience of readers.

The player is out (1) If his Iti is caught by a fielder. (2) If his Iti falls within the small rectangle, after it is hit or in Kolane act. (3) If a fielder hits the long stick, placed horizontally on the Badi with the short stick in Kolane heat. (4) If the short stick is thrown by a fielder on any occasion other than Kolane, just in the small pit or just near it, within the distance of the long stick from the Badi. (5) If the player fails to hit Bhaji or Vaket or any other heat which he arrives at in the act of counting. (6) If the long stick slips away from the grip of the player in the heat of his hitting hard and is held by any of the fielders.

The players in the game are required to be very active as they have to catch the short stick and to field it. It develops the judgment in throwing, aiming and hitting the short stick. It is not a costly game as it requires an open field, the Iti and Dandu and nothing more. The game gives allround exercise to the limbs and the players become healthy, active and supple.

Third sort :—This game is played in the same way as the second.

It requires a special type of the short stick. Its size is the same as in the previous one but it is neatly tapering at both ends. The long stick is of the same type. This game has no varieties of heats. It is a very easy game and hence it is very common among boys. It is played for amusement as a past-time.

The player has three options to begin the game. Boys follow any one according to their convenience. First the Iti is placed in the Badi lengthwise with its one end to-wards the fielders. The player then hits the end with a gentle hit and hits the short stick when it is in the air. If the Iti is not caught by any of the fielders then he has to try two more hits.

Some begin with Kolane as in the previous sort and try three hits if he is not dismissed either by catching or by correctly hitting at his long stick with the short stick when the long stick is placed on the Badi.

Some try three hits referred to as in first form. If one of the three hits is successful, he is saved. If none of the three hits is successful, he loses his chance.

The way of counting points:—After the hit or hits perfomed according to the option the player counts the distance by his long stick from the place where the Iti falls to the Badi. He gets as many points as his long stick measures. Sometimes, the counts of long stick is guessed by the player and if it is allowed by the fielders, he gets those points without actual measurement.

(3) Hopping on one leg:—

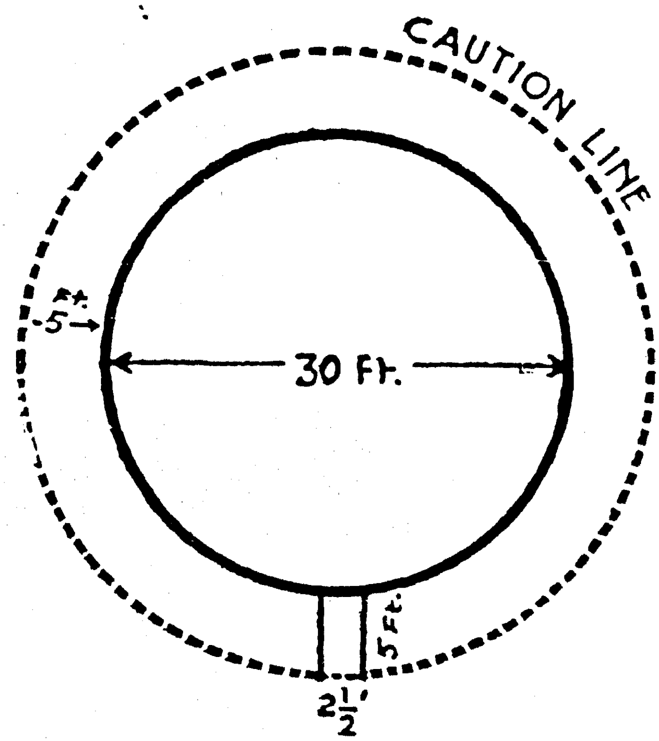
Brief History:—In the Buddhistic age, we find a clear mention of this hopping game in the Physical Training Course of the Nalanda University. It is a group game interesting for boys and girls from seven to fourteen. It develops stamina and requires great skill in feinting. It is a game of quickness and activity.

The Hind Vijaya Gymkhana, Baroda has introduced this game in its Annual Tournaments long ago and many teams annually take part in Langadi Competitions with zeal and interest. It has become a very popular game and boys enjoy it very much.

The court:—It requires a circle 30 feet in diameter. On one side there is entrance to the circle. This passage is 5 feet by 2½ feet

picture No. 79. The court should be kept soft by daily watering it and removing even small pieces of stones from it so that players are not hurt as the boys play this game bare-footed.

Some Technical Terms:— The Langadi court is called "Rangan." The passage through which the attacker enters is called "Sarani". Those, who stand outside the court, waiting for their turn to hop into the court are called "Attackers". Those, who defend remaining in the Rangan, are called defenders If the game is finished before the stipulated time, it is called "Lona".



No. 79

General Suggestions for defenders:—(1) Players should be very particular in not playing on the boundary line lest they should be out as they run the risk of being out in the heat of running and feinting. (2) They must be able to tire the hopper by feinting him and tempting him. (3) They should take care of the outstretched hands of a tall attacker. (4) There should be majority of feinting players for the success of the team.

General Suggestions for Attackers:—(1) The hopper should remain steady and hop slowly with his hands outstretched, thus cornering the defenders in one part of the court. (2) He should then suddenly spring at the opponents, outstretching his hands, so as to knock out one or two. (3) He should try to preserve his balance when being feinted and in the heat of quick hopping. (4) He should develop stamina by taking running exercise daily. (5) There should be at least two or three quick hoppers who can hop for a long time and face feints.

Rules for matches:—(1) The court should be properly chalked out to measurements given above.

(2) There are to be two teams each having nine players.

(3) Each party has to play twice offensive and twice deffensive.

(4) The Head Umpire is to decide by "toss" as to which side is to take up the attack first.

(5) The captain of the attacking side should fix the order of his attacking players and should send the attackers in the court in that order.

(6) The captain of the defensive side also should fix the order of his defensive players and should send them in the court in that order so that there are at least three defenders.

(7) At the warning from the Head Umpire both the sides should be ready at the court. At the second warning the defenders should get in the court and an attacker from the attacking side should enter hopping from the entrance shown in the figure.

(8) If the attacker does not begin hopping from outside the boundary line then the Head Umpire is to ask him to do it again.

(9) The attacker should enter the court at the entrance shown in the figure; if he does not do it then he should be asked to do it again before he catches any of the defenders.

(10) If the attacker happens to touch the ground by hand or by the second foot then the attacker is declared *out*.

(11) Only one attacker at a time is to take the offensive. If two or more enter simultaneously then they are to be stopped there and then and only one of them is to be allowed to take up the offensive. If, in the meanwhile, any of the defenders are caught, they are allowed to continue the defence.

(12) If an attacker, in the act of attack, happens to touch the ground with hand or by the second foot, then the defenders caught thus are to be allowed to continue their defence as if they are *not out*.

(13) The attacker is not allowed to change his foot for hopping on one leg, during his attack.

(14) The attacker can touch any number of defenders, but he cannot do this with the help of his other leg.

(15) The defender cannot get out of the boundary line entirely. At least one of his feet must be inside the boundary line.

(16) If the attacker happens to go out of the boundary line in the hopping state, he is *not out*; but he cannot attack the defenders from outside.

(17) Until one attacker retires entirely and is out of the court another attacker cannot get in.

(18) Each game lasts for 7 minutes. There should be rest of five minutes at the end of each part of the game.

Counting of marks :—If the defensive side loses 6 players in those 7 minutes, then the attacking side gets 60 marks. On the contrary if the attacking side loses 5 players in those 7 minutes, then the defensive side gets 50 marks. If the players are all out eitner of the attacking side or of the defensive side before the end of 7 minutes play then the game is to continue till the stipulated time is over and marks are counted as shown above.

The team scoring more marks is declared *winners*. If the marks happen to be equal then 2 more games, each of 4 minutes to be played in continuation and if the marks happen to be equal even then, the whole match is to be replayed.

If at the end of one game each, one team scores 100 marks more than the other, then reserving its right to play further it can ask the other party to play first.

Officials of the game :—There should be 4 officials for the game 1 Head Umpire, who is to work as line-keeper also, two umpires and one scorer.

Duties of the officials :—

The Head Umpire :—(1) He is to help the umpires and if there is difference of opinion between the two, he is to give the final decision. (2) He is to give the starting whistle as well as the closing whistle. (3) He has the power to disqualify any defender or attacker if he commits gross violation of rules. (4) He is to declare marks for each game and the final result of the match at the end of it. (5) His interpretation of the rules is final. (6) He is to have general supervision over the game.

The Umpires :—The court is to be divided in two halves and each umpire has jurisdiction over his half only. They are to see that

the players that are *out* take their seats out of the court at the place fixed for them.

The Scorer :—(1) He should see that the attackers and the defenders get in the court according to the order given to him by the respective captains. (2) He should note down the numbers of the players that are *out*. (3) He is to count marks and inform the Head Umpire of the same at the end of each game as well as at the end of the match. (4) He is to keep the correct record of the match and should get signatures of the umpires at the end of the match.

(4) Hututu (Kabbadi or Do-Do-Do) :—

Brief History :—Hututu must have been current in old, old days but we cannot get any definite information about it. The word 'Hututu' in Marathi is used in the sense of disorganised gathering. Thus the play in old days must have been played without definite rules and regulations and hence must have been invariably the cause of serious quarrels in matches. In 1918 and 1921, the sportsmen of Satara gave it a definite form and held competitions therein according to rules and regulations which they published. In 1923, the H. V. Gymkhana, Baroda published a pamphlet of Hututu rules and regulations, framed by a special committee of experts appointed for the same. In Gujarat, this manly game has become so popular that as many as fifty teams enlist their names for Hututu competition in the All India Tournaments held under the auspices of the H. V. Gymkhana, Baroda. It claims greater popularity than Kho-Kho or Atya-Patya in Gujarat at present. Maharashtra Physical Conference re-organised the rules and the following is its present nature. The game is described below following the Rules published by Akhil Maharashtra Shareerika Shikshana Mandal.

(1) There are 3 varieties of the game. One is known as 'Sanjeevani' game-(revival game), wherein a player, who is once out, can re-enter the play-revive-during an inning. The second is known as 'Ganimi' Game (non-revival game) wherein, a player who is once out, cannot re-enter the play, unless an inning is over or a lona-a-game is scored by either party. The third is known as the 'Amar' game, (all in game) wherein, a player, who is out, does not go out of the field, but continues to play, a record of such players being only made for the purpose of scoring points for the sides.

(2) The several rules of play are the same for all these varieties. The play field is the same for the first two varieties, but some rules about matches differ (the time allowed for each inning, the number of

innings played and the method of scoring) and some rules are also different and these only are given at the end.

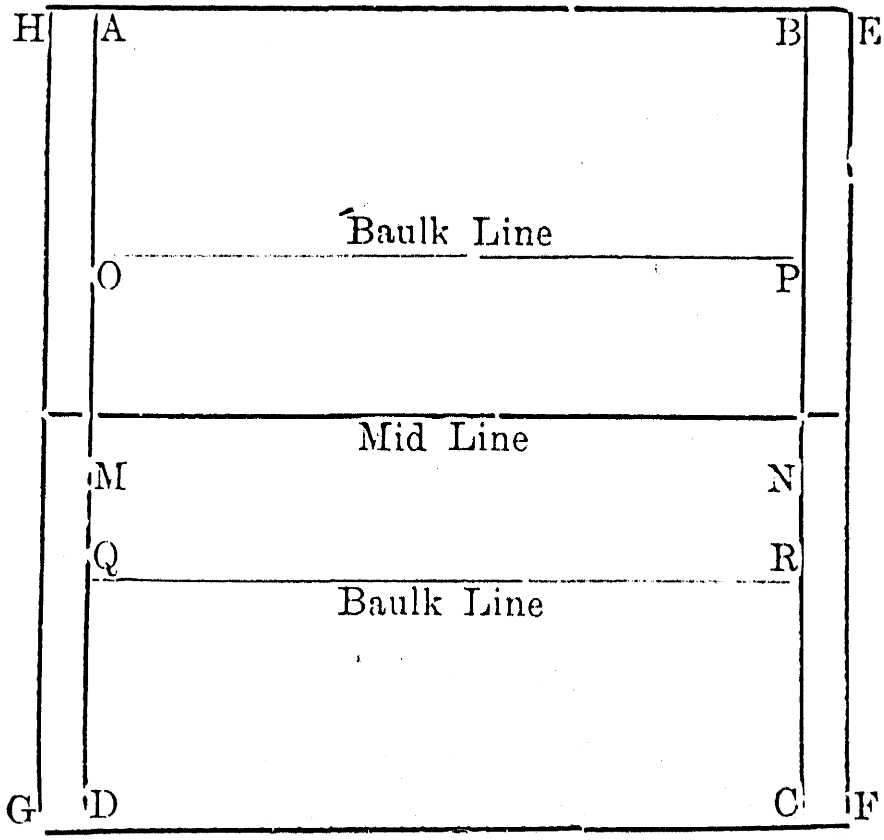


Diagram of the play-field

No. 80

1. A B C D is the play-field. It is divided into two equal rectangles (ABNM & CDMN). AB is 25 ft. BC is 40 ft. BN, NC, AM, MD are each 20 ft. in length. PN and NR are each 8 ft. in length. MN is a line dividing the play-field into two halves. OP and QR are two lines parallel to it on either side at a distance of 8 ft.

2. EF and GH are two lines drawn parallel to BC and DA respectively and at a distance of 3 feet from them. These strips 40 ft. in length and 3 ft. in breadth, on either side of the play-field, are the 'Lobbies'. The end-lines AB and CD are extended to meet these lines. The central line is also extended to meet these lines.

3. For junior players the dimensions of the play-field are as follows :—

AB, CD—2o ft. each. BC, AD—30 ft. each.

BN, NC—15 ft. each. PN, NR—6 ft. BE, AH—2½ ft.

Definitions

1. *(a) The Boundary* :—The lines, on the four sides of the play-field, are known as the boundary (AB, BC etc.).

(b) The Lobbies :—Each of the strips on the sides of the play-field is known as a lobby. When the lobbies are included in the play-field (when the lobbies come in play) the boundary of the play-field is extended upto the four lines which enclose the field including the lobbies EF, FG, GH and HE.

2. *The Mid Line (March)* :—The line that divides the play-field into two halves is known as the mid-line (MN).

3. *The Court* :—Each half of the field, divided by the mid-line, is known as the Court.

4. *The Baulk Line (Baulk)* :—Each of the lines in the Court parallel to the mid-line (8 ft. from it) is known as the baulk line (OP, QR).

5. *The Cant; To keep the Cant, To go with the Cant* :—The repeated and clear sounding aloud of the syllables Hu-tu-tu within the course of one respiration is known as the cant. Doing this in the court of an opponent is known as keeping the cant or going with the cant.

6. *Raider and Anti* :—One, who goes in the court of the opponent with the cant, is known as a raider and those whom he raids are known as antis.

7. *Losing the Cant* :—To stop the repeated and clear sounding aloud of the syllables Hu-tu-tu or to take in a breath during a cant is known as losing the cant. Obviously, a cant must be started and continued within one and the same expiration.

8. *To put out an Anti* :—If a raider touches an anti without the breach of the rules, or if any part of the body of an anti touches any part of the body of a raider, the anti is said to be put out.

9. *To hold a Raider* :—If the antis hold and keep the raider in their court and do not allow him to go in his court until he loses his cant, it is known as 'holding the raider'.

10. *To reach home (safely)* :—If a raider without losing the cant crosses the mid-line and touches the ground of his court with any part of his body, he is said to have 'reached home (safely)'.

Rules of the play

1. The play-field shall be marked as shown in diagram. There should be a clear space of at least 15 feet all round the play-field.

2. The side that wins the toss shall have the choice of the court and shall send their first raider in the opponent's court. In the second inning, the courts shall be changed and the other side shall send their raider first.

3. (*a*) If any player goes out of the boundary during an inning he shall be *out*. A player shall not be *out* (i) if any part of his body is touching the ground inside the boundary and (ii) during a struggle if any part of his body is touching the ground inside the boundary or any part of any other player's body which is inside the boundary.

(*b*) When either a raider or an anti touches each other, a struggle begins. When a struggle begins the lobbies are included in the play-field during that struggle. (Refer to definition 1).

4. (*a*) A raider shall keep the cant with Hu-tu-tu as the syllables for sounding; other syllables shall not be allowed.

(*b*) A raider must enter the opponent's court and start the cant simultaneously. If he starts the cant late, the umpire shall order him to go back, and declare the turn of raiding of his side as over. The opponents shall not pursue and put out such player.

(*c*) If any raider or his side is purposely violating the rule 4 (b) i.e., simultaneous entry and cant, for the purpose of losing their turn of raiding, the umpire shall not declare their turn over and order the side to send their raider.

5. As long as at least one foot of a player is touching the ground of his court, he has not entered the opponent's court.

6. After a raider has reached home or is put out in the opponent's court, the opponents shall immediately send their raider. Thus each side shall send raiders alternately until the end of an inning.

7. If a raider who is caught or is being caught by the antis, escapes from their attempt to hold him and reaches home safely, he shall not be pursued and put out.

8. (*a*) Only one raider shall go in the opponent's court at one time; if more than one raider enter the opponent's court, the umpire shall order all of them to go back to their court and declare their turn

of raiding as over, and shall declare those antis who are touched by these raiders as 'not out'. The opponents shall not pursue and put out these raiders.

(*b*) If any such raider—as given in (*a*) above—is caught by any anti and his side, the umpire shall wait until he loses his cant; if the raider loses the cant, while so held, he shall be declared out; but even if such a raider reaches home safely, escaping from the hold of the antis, the antis shall not be declared out.

(*c*) If an umpire finds out that a side is purposely sending more than one raider at a time, he shall warn that side not to do so. But if, in spite of such a warning, the side does the same thing again intentionally, the umpire shall declare their turn of raiding over and shall declare all the other raiders except the first according to his judgment, as *out*.

9. If a raider, while in the opponent's court, loses his cant and thereafter touches or is touched by an anti, he shall be *out*.

10. If a raider reaches home safely, all the antis, who have touched him or are touched by him in the opponents court, shall be *out*.

11. (*a*) When a raider is held, the antis shall not try to obstruct and stifle his cant by keeping their hands on his face or mouth; they shall not also attempt to stop his cant by pulling his hair or by any other improper or injurious methods or means. If any antis do so and if the raider loses his cant thereby, the raider shall be declared to have reached home safely.

(*b*) No player shall intentionally push his opponent out of the boundary. If any one is so pushed, the one who pushes, shall be declared *out* and the one pushed *not out*. If the player, who is pushed out, is a raider, he shall be declared to have reached home safely.

12. If any anti is not put out, or if the baulk-line in the opponent's court is not crossed completely at least once by a raider, before he comes back to his court, he shall be declared *out*.

Note:—As long as, any part of the body of a raider is touching the ground between the mid-line and the baulk-line, the baulk-line is not crossed by the raider.

13. (*a*) As long as a raider is in the court of the antis, no one of the antis shall touch the ground of the raider's court, beyond the

mid-line with any part of his body. If any anti violates this rule, he shall be *out*.

(*b*) If any anti, who is *out* having violated the above rule 13 (*a*), holds a raider or has helped in holding a raider, or has violated the said rule while holding or helping to hold the raider, the raider shall be declared to have reached home safely.

14. If a raider goes out of turn in the opponent's court, he shall not be *out* only for this action of his, but rule 13 (*a*) shall be applicable to him.

15. If an anti pulls a raider across to his court, before the raider has crossed the mid-line, nobody shall be *out*; the umpire shall ask the raider to go for raiding.

16. When all the players of a side are *out*, the other side shall have scored a *lona* (game) against them; the play goes on, and all the players of both the sides enter their own courts as in the beginning and continue playing. The side against whom the *lona* is scored shall send their raider to begin the play. In an inning, if a *lona* is thus scored and the time of the inning is not over, the inning continues according to this rule with all the players reviving and entering the play. The play thus continues until the time of the inning is over.

17. During an inning, players shall not talk loudly amongst themselves, give hints, shout, make noise, and shall not do such other things, so as to obstruct the hearing of the *cant* by the umpire. If any player behaves in this manner, the referee shall warn him; if he continues to do so in spite of the warning, the referee shall debar him from further participation in that inning. Only the captain of the side shall have the right to give hints to the players of his side, and to talk to the umpires, referee and other officials.

Rules about Matches

18. Each side shall consist of 9 players.

19. Between the innings an interval upto 5 minutes shall be given. The courts shall be changed for each inning.

20. Each side shall score 10 points for each opponent who is *out*. The side, which scores a *lona*, shall score 20 points for the *lona*.

Note :—A player, who is *out* more than once in an inning, shall

be counted as a separate player for each time he is *out*, for the purpose of scoring.

21. The side, which scores more points at the end of all the innings, shall be declared winners.

22. If there is a tie, 2 extra innings of 5 minutes each shall be played. If the tie still remains the whole match shall be played again.

23. If owing to any reason a match is not completed, the scores of each side, for the innings which are completed, shall be counted for the side and the match continued further at another time.

24. It is desirable to form the sides according to weights in Hu-tu-tu. The following groups are made according to the weights of the individual players. The sports committee should announce the groups they intend to select for their tournament. It is desirable to take the weights of all the players in a tournament in their sports clothing on the same weighing machine, and that too, every time just before the play starts. The sports committee should previously announce the time and the method etc. of recording weights along with the announcement of the tournament.

Group	1	Open	any weight is allowed.
,,	2	110 lbs.	and under.
,,	3	90 lbs.	,, ,,
,,	4	75 lbs.	,, ,,
,,	5	60 lbs.	,, ,,

Groups 4 and 5 shall be counted as juniors. If the tournaments are taken by age groups, the committee should announce as to which age groups are to be counted as juniors.

The officials of the match

25. The following shall be the officials for the management of a match.

2 Umpires, 1 Referee (who shall be other than the umpires), 1 Scorer and 1 Timer.

26. (*i*) The Umpires shall station themselves along the side lines, one on each side and shall promptly declare all the decisions on their side. No appeal shall be necessary for a decision. They shall

direct all the players who are out, to go out of the field, to report to the scorer and sit at a place indicated by him.

(*ii*) The Referee shall (*a*) supervise the duties of the umpires and shall give his final decision in case of any difference of opinion between the two umpires, (*b*) penalise a defaulting player who intentionally obstructs the play, or behaves in an ungentlemanly or mischievous manner, or violates the rules, purposely. The extent of the penalty may range according to his discretion and nature of the default, from debarring the defaulting player from an inning up to debarring his whole side from further play, (*c*) decide the points about interpretation of the rules if they arise, (*d*) announce the scores of each side at the end of each inning, (*e*) announce the scores and the winners at the end of the match and (*f*) supervise in general the conduct of the whole match.

27. The Scorer shall (*a*) keep a record of those who are *out* in their order of becoming *out* and see that they are seated in a place indicated by him. In the revival game he shall indicate the player who revives and keep a record of the same, (*b*) fill in the score sheets in consultation with the referee and announce the scores at the end of each inning and the result at the end of the match and (*c*) complete the score sheet and get it duly signed by the referee and the umpires.

28. The Timer shall give clear signals to begin and end an inning and keep the record of the time. The referee may perform the duties of a timer.

29. More officials may be appointed if necessary. The institution under whose auspices the match is held, shall appoint the officials and they shall work under the direction of the referee.

Note :—It is desirable ordinarily to have an official at each of the lines bounding the play-field to facilitate the conduct of the play and the match. The referee may appoint some officials for this purpose as helpers and may give them specific duties. The referee should station himself near the scorer. Two helpers may be appointed for the two lines along which the umpires are not stationed. They can help the umpires to give their decisions when referred to and also help the scorer to record the players who are *out* (and also those who revive in the revival game). ***The helpers shall not give any decisions unless questioned by or asked by the umpires.***

Three Variations of the Game

The above rules are applicable to all the three variations of the game. Additional rules for each variation and the rules which are not applicable to each variation are given below.

The Sanjeevani Game (The Revival Game).

1. (*a*) Players who are *out* shall be revived and enter play. One player shall be revived for each opponent who becomes *out*. Players shall be revived in the same order in which they become *out*.

(*b*) A player who is revived shall enter his court from the end-line parallel to the mid-line.

2. There shall be two innings of 20 minutes each in a match. The tournaments committee may at their discretion very and previously announce the time from 15 to 20 minutes according to the age and skill of the players.

The Ganimi Game [The Non-Revival Game]

1. There shall be three innings of 12 minutes each in a match. The tournaments committee may at their discretion very and previously announce the time from 10 to 12 minutes according to the age and skill of the players.

Amar Game [The All-In-Game]

The play-field :—The dimensions in the pictured No. 80 shall be as follows :—

AD=BC=30 feet. BN=NC=15 feet.

PN=NR=7 feet.

For Juniors : AD=BC=24 feet. BN=NC=12 feet.

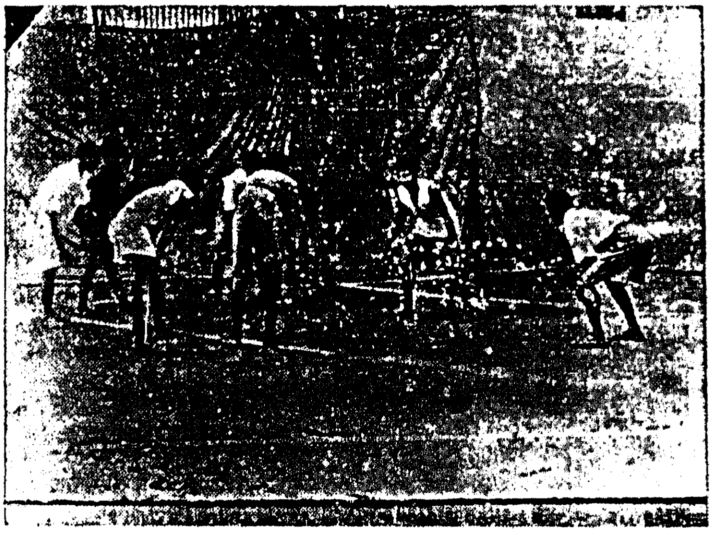
PN=NR=5 feet.

1. The following rule shall be applicable instead of rule 16 above. A player shall not go out of the field after he is declared *out*; he shall continue playing. When an umpire declares a player *out*, the scorer shall promptly make a record of the same.

2. No *lona* is scored and hence no points for *lona* shall be scored.

3. There shall be two innings of 20 minutes each in a match. The tournaments committee may at their discretion very and previously announce the time from 15 to 20 minutes according to the age and skill of the players.

Nature of Hututu in general:—The team winning the toss, chooses its home and the opposing team sends the Raider first. The players line themselves on the Baulk line in their respective homes and at the whistle, the captain of one team sends the Raider into the opponent's home (See picture No. 81). The Raider must touch the



No. 81

Baulk line with his foot or cross it. If he fails to do that and returns home he is *out*. He is to touch one or more of his oppopents in one breath and to return home with *Cant*. All the opponents touched by him are then considered *out*. If the opponent or opponents catch him while he is repeating the *cant* and prevents or prevent him from returning home, the Raider is *out*. The Raider is *out*, when he is out of breath. In the struggle to catch the Raider, if he touches the March line, with *cant*, all the antis directly or indirectly touching him are all *out*. The captains send the Raiders alternately turn by turn according to the order fixed by them until the first turn of every player is finished. Afterwards the order of sending the Raiders is not observed. The same Raider may, then, raid as many times as possible. In this way the game is played to the finish.

Suggestions for Raiders:—(1) The Raider should raid with care

so that he is able to return home with *cant*, after touching the Baulk Line.

(2) While raiding with *cant* he should move in the foreign home with vigilance so as not to allow any anti or antis to seize his body and yet not to fail to touch the Baulk Line. He should suddenly stretch his hand to the utmost so as to touch any anti. He should not allow any Anti to take hold of any of his limbs and seize it. He must learn to feint his Antis and touch any one of them.

Suggestions to Antis:—(1) The Antis should cautiously crowd round the Raider in a crescent form (picture No. 81) so as not allow the Raider to rush on them for a touch. They should feint him and at the same time terrify him so that he is even afraid to touch the Baulk Line.

(2) The moment the Raider tries to touch the Baulk Line, the anti should be on the watch to pull his leg and another anti or other antis should cover him from the side of the march Line (picture No. 82).



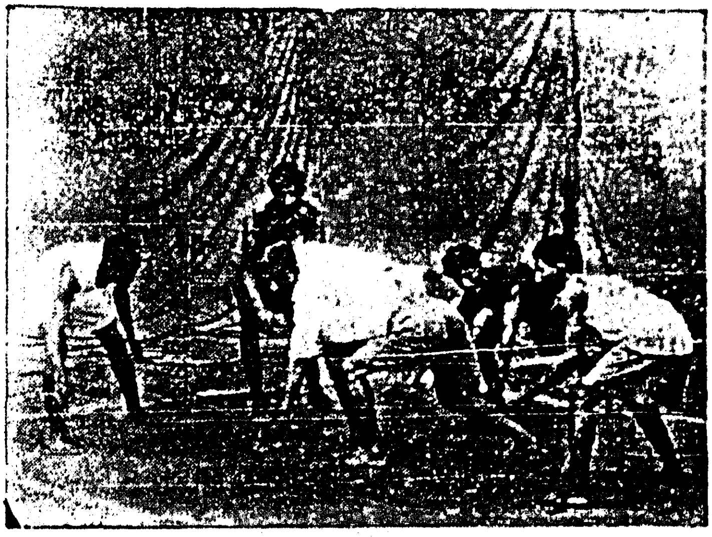
No. 82

The Raider, thus trapped, is securely caught by them. They should hold him fast until his *cant* fails.

(3) Every team should have at least three or four sure foot-pullers and others should promptly cover the Raider so as not to allow him to reach the March Line with his hands outstretched.

(4) The moment the Raider rushes in, the anti should seize his waist quickly from behind, at least seven feet deep so as to foil all his

attempts to fall towards the March Line. Others should help him (picture No 83).



No. 83

(5) It is dangerous to seize a Raider five or six feet deep as the Raider may knock out all the antis touching him directly or indirectly. The antis should pull the Raider's hand or foot inside so as not to allow him to touch the march line (Picture No. 84).



No. 84.

(6) The Anti, should practise to catch the Raider by a scissor's twist with a jump. This is a very difficult trick. You will be able to master it after constant practice. The legs are used as the blades of scissors and the Raider is to be trapped. The Raider is suddenly blocked and other antis reach him before he extricates himself from the trap and hold him tightly. He is then hopeless of returning home.

(7) The picture No. 85 illustrates the body-lift employed by the anti on the raider when he rushes in and is on the point of touching the Baulk Line. Any anti chasing the raider in a crescent chain can do this, provided he is in his reach. In brief, the players of Hututu should be tall, well-built, strong, possessed of stamina, and dash. They should develop their daring and adventurous spirit.



No. 85

(5) Kho-Kho or the Chasing Game:—

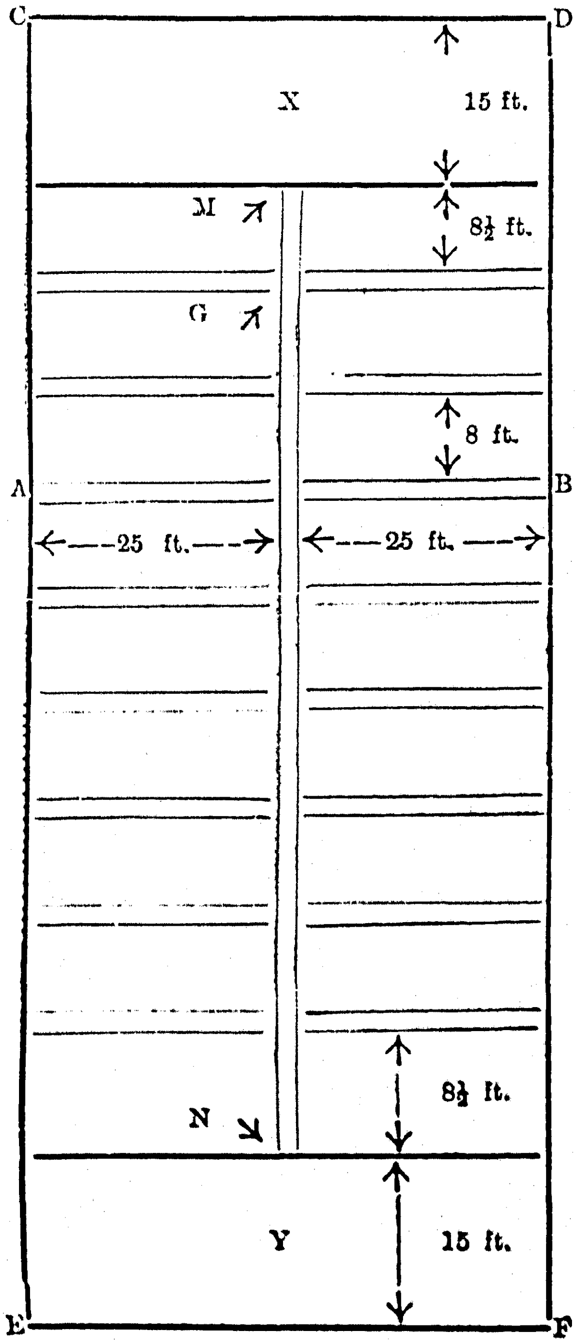
Kho-Kho deserves the most prominent place in Indian National Field Games. It gives very good exercise to both the teams simultaneously. It requires no special material. The attackers never allow the defenders to take rest. The slow and dull players are quickly knocked out. It is in the interest of the players to play up the game to the finish. Its rules are easy and simple. Only two managing umpires are sufficient. From the point of view of the spectators it is also very interesting and exhilerating. The play as a whole is full of wonderful activity, attention, skill and attraction. The greater the skill and speed of attackers and defenders, the more tense situation is created among the spectators. Quickness is the soul of this game and consequently the short duration of eight minutes of the game is full of enthusiasm, shouts of encouragement and keen competition.

Spectators throng together by thousands to enjoy the sight of the game. For all the reasons stated above, this game deserves to be considered as a National Game of India.

Brief History of the Game:—This play is the heritage of Maharashtra. It is not possible to trace its origin in the hoary past. Upto Twentieth century the game was not systematically organised.

It was a tiring play with loose rules. The first code of rules was drawn up by a joint committee consisting of Kho-Kho experts, appointed by the Deccan Gymkhana Poona in 1914 A. D. Since that time the nature of the game was revolutioned. The alterations of rules according to the play, played in various provinces, were suggested and incorporated to make the play disciplined, systematic and attractive. It was remodelled by the H. V. Gymkhana, Baroda in 1924. The game is described below following the rules published by Akhil Maharashtra Shareerik Shikshan Mandal.

The Play-Field



Cross Lanes
A B - 51 ft. × 1 ft.

Central Lane
M N - 81 ft. × 1ft.

Posts
M and N 4 feet high.

C D 51 ft.
E F „
C E 111 ft.
D F „

Square
1′ × 1′ e. g. G

No. 86

1. The Khokho field is rectangular and measures III feet by 51 feet.

2. X and Y are two rectangles. One side of the rectangle is 51 feet (breadth of the play-field) and the other side is 15 feet.

3. At M and N there shall be two wooden posts.

4. M N is a central lane 81 ft. long and 1 foot wide. There are eight small squares 1′×1′ on the lane. The centre of each square is at a distance of 9 feet from the centre of its adjacent square.

5. There are eight cross lanes which lie across the small squares 51 ft. in length and 1 foot in breadth, at right angles to and divided equally into two parts by the central lane.

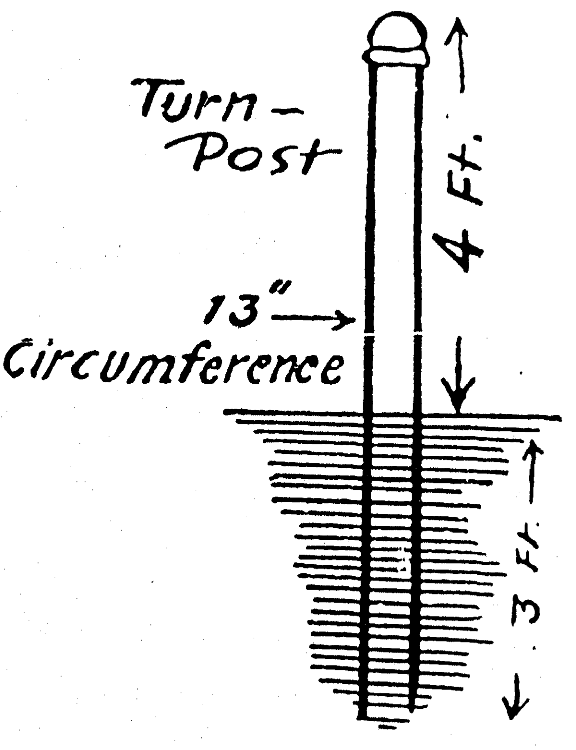
Definitions

1. *Posts* :—At M and N in the diagram two wooden posts shall be fixed. They shall be 4 feet above the ground and their circumference shall be from 13 to 16 inches.

2. *Central Lane* :—The rectangle 81′ long and 1′ broad between the posts M and N is known as the central lane.

3. *Cross Lane* :—Each of the rectangles, 51′ long and 1′ broad, intersecting the central lane at regular intervals, is known as a cross lane.

4. *Square*:—Each of the rectangles, 1′×1′ which is formed by the intersection of the central lane and the cross lanes, is known as a square.



No. 87

5. *The line of the Post* :—The line, which goes through the centre of the post and is at right angles to the central lane, is known as the line of the post.

6. *The rectangle* :—The field outside the line of the posts is known as the rectangle (X and Y).

7. *The Limits* :—The two side lines at a distance of 25 feet from the central lane and parallel to that lane and the lines forming the outer boundary of the two rectangles are known as the limits.

8. *Chaser, Active Chaser* :—The players of the side, who sit on the squares and try to tag and touch the players of the other side, are known as chasers and the one of them, who is pursuing the players of the other side, is known as an active chaser.

9. *Runners* :—The players of the side other than the chasers are known as runners.

10. *To give 'Kho'* :—When an active chaser utters loudly and distinctly the word 'Kho'. after touching by hand a sitting chaser, it is known as 'giving kho'.

11. *Foul* :—If a sitting or an active chaser violates (commits the breach of) a rule, it is known as a foul.

12. *To take a direction* :—To go from one post to another post is known as taking a direction.

13. *To turn the face* :—When an active chaser, while going in a particular direction, turns his shoulder line (the imaginary line joining his shoulders) through more than a right angle, he is said to have turned the face.

14. *To recede* :—When an active chaser, while going in a particular direction, goes in the opposite direction, he is said to have receded.

15. *To leave the post* :—When an active chaser lets go his hold or touch of a post and goes beyond and leaves the rectangle, both these actions are known as leaving the post.

Note :—If any part of the body of an active chaser is in contact with the ground in the rectangle, he has not gone beyond or left the rectangle.

16. *Foot out* :—When the whole of a foot of a runner is touching the ground outside the limits, he is said to have placed his foot out.

Note :—If any part of the foot is touching the ground inside the limits, the foot is not out. If the whole of the body is in the air outside the limits, the foot is not out.

17. *Lona (game)*:—When all the runners are out, a lona is said to be scored against the runners by the chasers.

Rules of the play

1. The play-field shall be marked as given in picture No. 86.

2. The side winning the toss shall inform the referee of their choice to be either chasers or runners. Eight of the chasers shall sit on the eight squares on the central lane in such a way that no two adjacent chasers face in the same direction. The ninth chaser stands at either of the posts to start the pursuit.

3. No part of the body of an active chaser shall touch the ground of the central lane or beyond it. An active chaser shall not cross the central lane from inside the posts (from the side of the posts on which the central lane is marked).

4. If a *Kho* has to be given, it shall be given from the back side of a seated chaser. It shall not be shouted from a distance. It shall be given in a sufficiently loud tone so that the runners can hear it. The seated chaser shall not get up without getting kho or before getting *kho*. An active chaser shall not utter *kho* unless he touches by hand a seated chaser. An active chaser shall not give *kho* by touching the arm or leg extended by a seated chaser.

5. If an active chaser violates any of the rules 3, 4 and 6, the umpire shall declare a foul by blowing his whistle and raising, without any delay, both hands sideways, and shall compel immediately the active chaser (any one who is then actively chasing) to go in a direction opposite to that in which the runner is going. Immediately on hearing the signal, given by the umpire by his whistle, the active chaser shall stop and take the direction indicated by the umpire. If the active chaser does not stop or take the direction indicated by the umpire, and if the runner thereby becomes *out*, he shall be declared *not out* and the active chaser shall have to follow the direction indicated by the umpire.

6. If an active chaser goes beyond the cross lane of the square on which a chaser is sitting and if he has let go his hold of that sitting chaser, the active chaser shall not give him *kho*. An active chaser shall not recede to give *kho*.

7. An active chaser shall sit down immediately after giving *kho* on the square of the chaser to whom *kho* is given.

8. On getting up after a *kho*, an active chaser shall go in the direction, which he has taken, by going beyond the cross lane of the square on which he was sitting. He shall not recede.

Note :—As long any part of the foot of a player is touching the ground of a cross lane, he has not gone beyond the lane. An active chaser has receded if any part of his body touches the ground behind him (i. e. on the part of the ground beyond which he has gone) in the direction opposite to that which he taken.

9. An active charer shall take the direction to which he turns his face i. e. he turns his shoulder line (the imaginary line going across the shoulders). He shall not recede.

10. An active chaser shall take the direction according to one of the actions mentioned in rule 8 and 9 which he has performed first.

11. When an active chaser has once taken a direction of the post M or N, he shall go in that direction upto the line of that post unless he gives a *kho* before that. An active chaser shall not go to the other side of the central lane, unless he turns round the post from outside.

12. If an active chaser has left a post, he shall go in the direction of the other post, remaining on that side of the central lane where he was when he left the post.

Note :—When at a post, an active chaser shall not cross the central lane.

13. The face (shoulder line) of an active chaser shall be in the direction which he has taken. He shall not turn his face. He shall be allowed to turn the shoulder line upto a position parallel to the central lane.

14. The chasers shall sit in a manner which shall not obstruct the runners. If a runner becomes *out* by such an obstruction, he shall not be declared *out*.

15. The rules about taking the direction and turning the face shall not be applicable in the area of the rectangles (rule Nos. 8 to 10 and 13).

16. During an inning an active chaser may go outside the limits but he shall observe all the rules about taking direction and turning face even when outside the limits.

17. A runner shall not intentionally touch a seated chaser. If he does so, he shall be *out*.

18. A runner shall be *out*, if both of his feet go outside the limits.

Note :—If both of the feet of a runner are outside the limits, the rest of the body though inside, it shall be considered that the feet are *out*.

19. A runner shall be *out* if he is touched by hand by an active chaser.

20. The active chaser and the other chasers shall not violate any of the rules Nos. 3 to 13 both inclusive. It shall be a *foul* if any rule is violated. If a player is *out* as a result of such a *foul* or if a *foul* is committed immediately as a result of the action taken in putting a runner *out*, the runner shall be declared *not out*.

21. An umpire shall compel immediately, without any delay, an active chaser to take the proper direction or to do the proper action, if he commits a *foul* by violating any of the rules Nos. 7 to 13 both inclusive.

Rules about matches

22. Each side shall consist of 9 players.

23. (*a*) Each side shall be chasers and runners alternately. There shall be two such turns.

(*b*) The runners shall fix and record, with the scorer, their names in their order of playing. At the beginning of an inning the first 3 players shall be inside the limits. Immediately on these three being *out* the next three shall enter. This shall continue till the end of the inning. The active chaser, who has put *out* the third runner (in each group of three who enter) shall not pursue a new entering runner. He shall give *kho*. Each side *shall* enter their runners in the field from one side of the field only.

24. Each inning shall continue for 7 minutes. The tournament committee shall have the option to vary the time from 5 to 7 minutes according to the age and skill of the players by previously fixing the same and announcing it. The chasers shall have the option to end the inning before the alloted time. The captain of the chasers shall

inform the referee about the same and request him to stop the play and declare the inning closed. Immediately on this request, the referee shall stop the play and close the inning. Until the referee has signalled to stop the play, the inning is not closed. There shall be an interval upto 5 minutes between two innings.

25. The side of the chasers shall score 10 points for each runner who is *out*. If all the runners are *out* before the time, a *lona* is scored against them and they shall again send, in the same order, their runners to play as given in rule 23 (*b*). The play shall be continued in this manner until the time of the inning is over The order of the runners shall not be changed during an inning.

26. The side, that scores more points at the end of the match. shall be declared the winners. If the points are equal, two more innings (one turn for each side as chasers and runners) shall be played and if again the points are equal, the whole match shall be replayed.

27. If a match is not completed for any reason, it shall be continued further at another time and the scores of the completed innings of each side, shall be counted for the sides.

28. If the points of a side exceed the points of the other side by 120 or more, the former side shall have the option of requiring the latter side to follow on their inning as chasers, without forfeiting their right to take their inning as chasers afterwards, in case the other side exceeds their score.

Officials for the management of a match

29. The following officials shall be appointed for the management of a match.

Two umpires. A referee (one of the umpires may be appointed as a referee), A Timer and a Scorer.

30. *Umpires :*—A line may be drawn in the centre of the field parallel to the lines of the post, dividing the play-field into two halves. One umpire shall stand in each half of the field thus formed. He shall give all decisions in his half. No appeal shall be necessary for decision. The umpires shall declare a *foul* and compel an active chaser (whosoever is chasing) to act up to the rules. A *foul* is declared by an umpire by blowing a whistle and raising both hands sideways. An *out* is declared by word of mouth and raising the right hand

upwards. The umpires shall direct the runners who are *out*, to go outside the field and report to the scorer and sit at the place indicated by him.

31. *Referee* :—The referee shall perform the following duties:— (*a*) He shall help the umpires in the performance of their duties and shall give his final decision in case of any difference between them. (*b*) If a player intentionally obstructs the conduct of the play or behaves in an ungentlemanly or mischievous manner or intentionally violates the rules, the referee shall, at his discretion, penalise the defaulting player. The penalty, at his discretion, shall range according to the default from forbidding the defaulting player from participation in one inning upto debarring his entire side from participating in further play. (*c*) He shall give decisions about any questions regarding the interpretation of rules if they arise. (*d*) He shall announce the scores of the sides at the end of the match and also the result of the match. (*e*) He shall be responsible for the general supervision of the conduct of the play and the match.

32. *Timer* :—He shall give clear signals about the start and the finish of an inning and shall keep an account of the time and hand it over to the scorer at the end of each inning. The duties of a timer may be delegated to the referee or the scorer.

33. *Scorer* :—He shall take the order of the runners from their captain and see that they enter the field in that order. He shall keep a record of the runners who are *out* and make them sit in a place kept for the purpose. At the end of an inning he shall write the score-sheet and shall prepare the score of the chasers in consultation with the referee. He shall at the end of the match complete the score sheet and prepare the scores of the two sides and the result of the match in consultation with the referee. He shall get the score-sheet duly signed by the referee and the umpires.

34. The officials of the match shall be appointed by the institution under whose auspices the match is arranged and they shall function under the guidance of the referee.

Some useful suggestions for acquiring skill and efficiency in this game :—Practice is the best teacher. A player greatly improves his play by constant practice and experience. Knowledge of rules will not help him much. But he learns also a great deal from the record of experiences of those who won fame in that game.

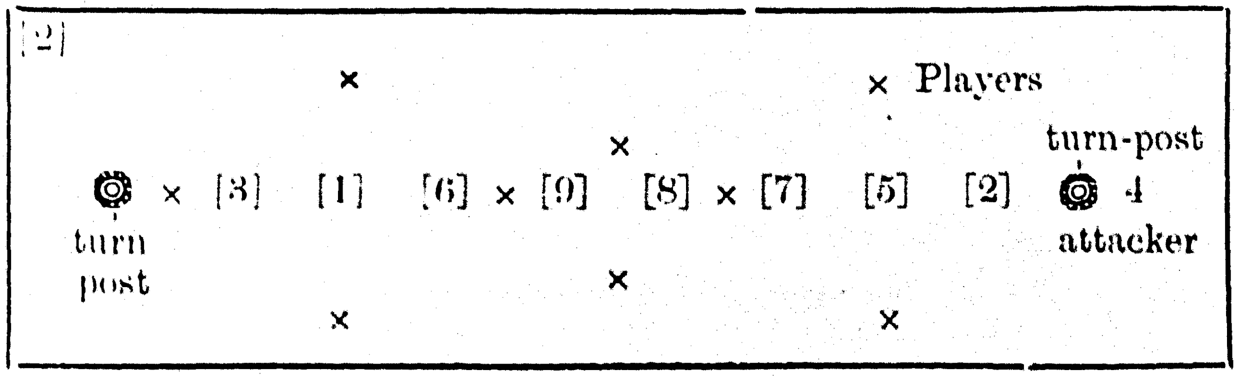
How to select a team :—The aim of every team is to win the match. If a *kho kho* team wants to be victorious, the defenders must play in the chain as long as possible. They mut know how to tempt the attackers to commit fouls. The attackers must have sufficient speed in the attack so as to knock down the opponents in as short a time as possible. Those that have great stamina are very useful as defenders in a chain and will exhaust the attackers by their stamina by playing for an unusually long time. But they are not so useful for attack. They are rather slow in speed. They are tempted to commit fouls. Such players should be trained very carefnlly so that they can resist the temptation of committing fouls. Those, who are quick, active and full of stamina are best suited for *Kho-kho*. The Captain, therefore, must choose players who can be good attackers as well as defenders. By constant practice they must endeavour particularly to avoid fouls All rounders generally bring success in the end. Hence in selecting a team the captain should pay due attention to the above suggestions.



No. 1 No. 88 No. 2

Suggestions to attackers :—(1) The picture No. 88. No. 1 shows the correct sitting posture which ensures attention and readiness to get up. No. 2 shows the defective sitting position which requires a second or two longer for the attacker to get up.

(2) The picture No. 89 shows the places where particular



No. 89

attackers should sit. The best speedy attacker should sit at number one. The numbers show the places based on the proportional speed of attackers. Slow attackers should be allotted places at the mid. Attackers near the turn-posts should be very quick and active. Turn-posts are crucial points for the attacker who, if very quick, can surely knock out a defender. Good defenders, however, can frustrate the aim of this seating order, by keeping before the weak attackers as much as possible.

(3) The attackers should knock out weak players first, as many as possible. The expert defenders should be chased afterwards. This policy is advisable as it will enable the attackers to gain more points on the whole. It will save time also.

(4) The skill of the active attacker lies in compelling the defender to run towards the turn-posts where the quickest attackers are seated.

(5) The active attacker should not allow the defender to slip away when he is exhausted but should chase him with greater speed to get him *out*.

(6) The defender in a chain may be caught abruptly if one *kho* is skilfully omitted. That defender is generally caught near the turn-post.

(7) The picture No. 90 shows a very skilful feint of the active



No. 90

attacker to deceive the defender. He keeps his hinder leg on the line and makes the defender run to the turn-post. Then suddenly he gives *kho*, and the defender is trapped. The attacker at once runs up and catches him at the word *kho*.

(8) The picture No. 91 is a good position for the active attacker to touch the defender by stretching his hand to its full length near the turn-post. He should control his balance and should take care not to cross by his feet the lengthwise middle strip



No. 91

(9) The expert defender in a chain, may suddenly be chased with extraordinary speed and be knocked out before he enters in a serpentine chain.

(10) weak defenders should be got out by *Kho* after *Kho* in quick succession.

(11) The active attacker while chasing the defender may touch the heel or leg of the defender with advantage even lying on the ground fully stretching the body. He should not let go such an opportunity when it presents itself, as shown in the picture No. 92.



No. 92

(12) It does not matter, if a defender slips away out of your reach, rather than touch him by committing a *foul*; for the defender is not only *not out* but you lose two marks for the *foul*.

(13) If a defender is in front of you and you are given a *Kho*, the defender will try to feint you. Under the circumstances, you should not change the direction at once but should run straight a little and compel the player to take direction and then chase him with extraordinary speed.

Suggestions for the defenders:—(1) The defenders should stand on the court apart in such a way as not to come in the way of one another as shown in the picture No. 93.



No. 93

(2) The player with a great stamina should play in a serpentine chain. He should increase or decrease his speed according to the speed of the active attacker. The defender can change the direction but the active attacker cannot; so the defender should take advantage of this in feinting the attacker.

(3) Some defenders are experts in feinting. They should not play in a chain. They should feint the active attacker by abruptly changing the direction and kill time.

(4) The defender should enter in the chain by the side of the sitting attacker's face and not of his back.

(5) A defender is expected to be alert always, lest he should be got out by an active attacker when he is inattentive.

(6) An expert defender can take the attack upon himself in order to save a weak player of his side and thus give him rest.

(7) When an active attacker is attacking the defender should enter into the chain at once and compel him to give *Kho*. The defender should not try to deceive him, lest he should run the risk of being *out*.

(8) A defender in a chain should frequently reverse the direction by taking abrupt turnings and giving feints, avoiding his going to the turn-post as far as possible.

(9) A defender should try to save himself by suddenly bending down, while he is playing in a chain as shown in the picture No. 94.



No. 94

(10) A defender should hover about weak attackers and kill time by feinting them. This policy disorganises the seating arrangement of the attackers.

(6) Atya Patya or the Game of Feints.

Atya-Patya:—This is another field game which is the Indian speciality. It gives a very good exercise if it is played seriously. In it all players get sufficient exercise at the same time. It is full of interest

for players as well as spectators. It has been indulged in for many centuries by Indians.

Brief History:—In old days, this game was played during the fortnight before Holi holidays. Holi holidays were ringing with Atya-Patya competitions. Roughly it would be from February 15 to March 15. It was popular among the uneducated people and hence various provinces—nay even various lanes-observed different rules, which, consequently, led to quarrels in Atya-Patya competitions. The reforms in the game were firstly introduced by Poona Sportsmen in 1910 A.D. The question of systematizing the game was undertaken by the High School Athletic Association Poona, which was a representative body. In 1915, the Deccan Gymkhana Poona published a pamphlet of rules and regulations, after making practical alterations. This gave the game some definite standard and revolutionized the original chaotic nature of the game. In 1918, the H. V. Gymkhana, Baroda published rules of the game making further useful alterations in the rules with a view to make the game more interesting and popular giving little scope to luck and thus encouraging the players to exhibit their skill. Afterwards the Akhil Maharashtra Shareerik Shikshan Mandal brought about the uniformity of rules with the help of the representative committees. Thus the nature of Atya-Patya as it is now played is well nigh fixed and is as follows :—

1. Each of the nine breadthwise strips known as a *Trench* (Pati) is 23 feet 1 inch long and 13 inches wide (e.g. AB, CD etc.)

2. The central lengthwise strip known as the *Central Trench* (Sur-Pati) is 89 feet 1 inch long and 13 inches wide (EF).

3. The *Central Trench* (Sur-Pati) divides each of the nine trenches into equal halves.

4. (*a*) The distance between the frontl ines of adjacent trenches shall be 11 feet.

(*b*) Each of the squares of intersection has each side of 13 inches (small squares formed by the intersection of the central trench and the other trenches K, L etc.)

5. (*a*) There are in all nine trenches.

(*b*) Two lines are drawn, each parallel to and at a distance of 11 feet, one in front of the *Front trench* and the other behind the *Back trench*. These are the end lines (GH & IJ). The side lines are produced to meet these end lines. The two lines which mark each trench shall be extended to a distance of three feet outside the side lines.

(c) There should be a clear space of about 10 feet all round the play-field.

6. Those, who have not completed their fifteenth year of age and are not more than 5 feet in height shall be called *Junior players*.

7. For *Junior players* the size of the play-field shall be as follows:—

(a) Each trench shall be 12 inches × 21 feet.

(b) The distance between the front lines of adjacent trenches shall be 10 feet.

(c) Central Trench shall be 12 inches × 81 feet.

PLAY-FIELD
ATYA-PATYA

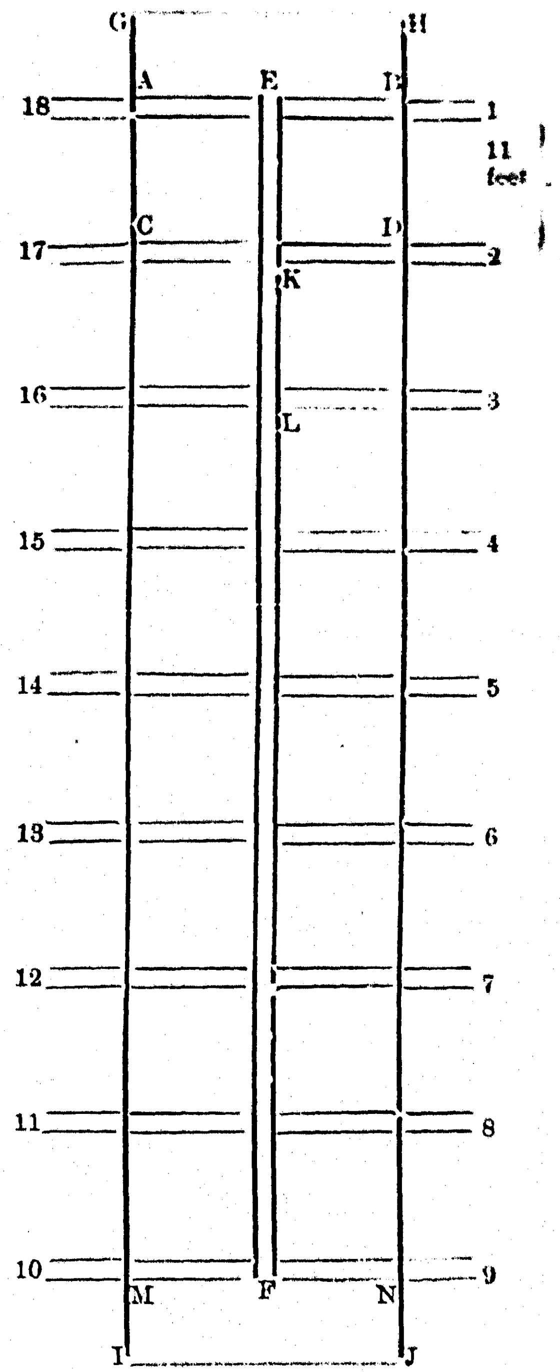
E F	89 ft. 1 in.
A M	,, ,,
B N	,, ,,
A B	23 ft. 1 in.
C D	,, ,,
B D	11 ft.

The figures by the side of the trenches do not indicate their order. They are put in to facilitate counting marks at the end of an inning.

FOR JUNIORS

E F = 81′ × 1′
A B = 21′ × 1′
K = 1′ × 1′
B D = 10′

Note:—The lines in the diagram are cut for printing only. The lines on the field should be continuous.



No. 95

Definitions

1. *Side-lines, End-lines & Boundary* :—The long lines on the two sides of the play-field are known as the side-lines (AM & BN). The two lines, one in the front of the front trench and the other behind the back trench are known as the end-lines (GH & IJ). These four lines form the boundary of the play-field.

2. *Trench* (*Pati*) :—(*a*) Each of the breadthwise rectangular strips measuring 23 feet 1 inch in length and 13 inches in width is known as a *Trench* (*Pati*).

(*b*) The two lines of each trench, which mark the trench and which cut the side-lines and the two lines of the central trench which cut each of the trenches are known as *The lines of the trench.*

3. *Front Trench* (*Chambhar Pati or Kapal Pati*) :—The foremost trench is known as the *Front Trench.*

4. *Back Trench* (*Lona Pati*) :—The last trench is known as the *Back Trench.*

5. *Central Trench* (*Sur-Pati*) :—The lengthwise rectangular strip which intersects the breadthwise strips—*trenches*—is known as the *Central Trench.*

6. *Going down, Going up* :—Crossing the trenches from the *Front trench* to the *Back trench* is known as *Going down.* Recrossing the trenches from the *Back trench* to the *Front treach* is known as *Going up.*

7. *Squares of intersection* :—Each of the small squares formed by the intersection of the central trench and the other trenches is known as the *Square of Intersection.*

8. *Court of a trench* :—The field between two adjacent trenches is known as the *Court of a trench.* The court in front of the defender who holds (defends) the trench is known as the Court of that trench.

9. *Square* :—Each part of the court of a trench divided by the central trench is known as a *Square.*

10. *Defenders* (*Patiwale*) :—Those, who stand on the trenches and hold them by moving along the trenches trying to prevent the players of the other side from crossing the trenches by touching them and thus putting them out, are known as *Defenders.*

11. *Grenadier* (*Sur*) :—The defender, who holds (defends) the front and the central trench is known as the *Grenadier* (*Sur*).

12. *Assailants:*—Those who try to cross the trenches are known as *Assailants.*

13. *Foot-fault* :—If any part of the body of a defender and a grenadier touches any part of the ground outside the lines of his trench either in front of him or behind him, he is said to have committed a *Foot-fault.*

14. *Hand-fault* :—If any part of the body except the feet of a defender and a grenadier touch any part of the ground he is said to have committed a *Hand-fault.*

15. *Cutting the squares* :—(*a*) A grenadier must at the beginning of an inning keep his foot or a part of the foot in the square of intersection of the front trench; he must then on the start of the play touch the square of intersection of the first trench with the same foot or its part; and he must again touch the square of intersection of the front trench with the same foot or its part. The whole of this action is known as *Cutting the squares.* (*b*) While thus cutting the squares, a grenadier may commit a *foot-fault* and/or a *hand-fault.*

16. *Raised a foot* :—If a defender lifts his foot above the ground and stands on the other foot, he is said to have *Raised a foot.*

Note 1 :—As long as any part of a foot is touching the ground, a foot is not raised.

Note 2 :—If the defender is walking or running along a trench, a foot is not raised.

17. *Turning the face* :—A defender is allowed to turn the shoulder line (the imaginary line supposed to be drawn to join the shoulders) upto a right angle to the lines of a trench. If he turns the shoulder line beyond it, he is said to have *Turned the face.*

18. *Foot out* :—If the whole foot of an assailant touches the ground outside the boundary of the field he is said to have placed his *Foot out.*

Note 1 :—Even if a point of the great toe is touching the ground inside the boundary, the foot is not out.

Note 2 :—Even if the whole body is in air, not touching the ground, outside the boundary, the foot is not out.

19. *Putting out:*—If a defender or a grenadier touches an assailant by hand without committing the breach of any rules, the assailant is said to be *Put out.*

20. *To call for* and *Give Tond:*—While going up to recross the trenches, when an assailant, standing behind a defender, utters loudly and clearly, addressing the defender the word *Tond*, he is said to have *Called for Tond.* Immediately on hearing the call, the defender must turn about and face the back trench. This action is known as *Giving the Tond.*

21. *Obtaining, taking* and *bringing Tond:*—When an assailant who is going up i.e. an *up-player* and an assailant who is going down—a *down-player* meet in one square, it is said that *Tond* is obtained. The *up-player* is said to have taken it to the *down-player.* The *up-player* is said to have brought *Tond.*

Note:—An assailant who has obtained *Tond* is known as an *up player* and an assailant who has not obtained it, is known as a *down player.*

22. *Lona* (*Game*):—When the foremost *up-player* from amongst the assailants while recrossing the trenches crosses the last trench, it is said that *Lona* (Game) is scored against the defendants.

23. *Fouls:*—*(a)* If an *up-player* crosses a trench in going up, without a *down-player* obtaining Tond, the *down-player* has committed a *foul.* *(b)* If a *down-player,* while going down, crosses a trench which has already been recrossed by an *up-player* or if he goes up and crosses a trench without obtaining Tond he has committed a foul.

24. *Ring:*—When a defender and a grenadier enclose two or more assailants in a square it is known as a *Ring.*

Note:—If either the grenadier or defender stands with one foot on one side and the other foot on the other side of a square of intersection, a *ring* is not formed.

25. *Previous Trench, Remnant, and Half:*—*(a)* The trench in front of the defender of a *Ring* is known as the *Previous Trench.*

(b) That part of the *previous trench* which is on the side of the *ring* is known as the *Remnant* and the other part as the *Half.*

Rules of the Play

1. The play field shall be marked as shown in picture No. 95.

2. At the commencement of the play, the assailants shall stand in the area between the front trench and the *end line* in front of it. The defendants shall stand on the trenches—one on each trench—facing the front trench. The grenadier shall stand on the central trench ready to cut the squares. The defenders, cannot change their trenches during an inning. (Each of the trenches excluding the front trench is consecutively termed as the 1st trench, 2nd trench, 3rd trench etc. and one defender stands on each).

3. After the signal for commencement of the inning is given, the grenadier shall cut the squares. He cannot put any assailant *out* unless he has cut the squares.

4. (*a*) While cutting the squares, a grenadier, must be on his central trench, but he may commit *hand faults* and/or *foot faults.*

(*b*) If a grenadier does not cut the squars correctly, the umpire shall call him to cut the squars again; but the umpire cannot do so when the grenadier has crossed three trenches including the front trench.

5. Other defenders can put an assailant *out* from the commencement of the inning.

6. A defender can put an assailant *out* on either side of his trench, while he is playing to cross that trench. A grenadier can put an assailant *out* on either side of the front trench, be he either an *up-player* or a *down-player*.

7. When an assailant has completely crossed a trench, no part of his foot shall touch the court of the trench which he has crossed.

8. (*a*) A defender, while he is putting an assailant *out* or immediately after it, shall not (i) raise his foot (ii) commit a hand fault (iii) commit a foot fault or (iv) turn his face. If he has committed a breach of any of these conditions, the assailant shall not be declared *out*; but if the breach is committed as a result of a push from the assailant given before or after his crossing the trench, the assailant shall be declared *out*. (*b*) A grenadier, in putting an assailant *out*, can raise his

foot, commit a hand fault within the lines of his trench, go up and down and turn his face.

9. An assailant shall be *out* if, (i) he has committed a foul, (ii) he goes out of the boundary, (iii) he is put *out* by a defender, or grenadier without committing any breach as mentioned in rule No. 8, (iv) he breaks the rules 7, 10 and 20 of the play.

10. An assailant shall not allow both of his feet to go out of the boundary simultaneously. It shall be permissible if one foot goes out. If both feet of the assailant have gone out of the boundary, while the rest of the body is inside the boundry, he shall be considered to have placed his feet out. (The rules of the ring in this regard are different, please refer to them.)

11. While holding (defending) his trench, a defender may go beyond the sidelines, but he shall go through the lines of his trench if produced; in doing so he shall not commit the breach of the conditions mentioned in rule 8.

12. The foremost assailant shall call for *Toad* on crossing the back trench, from the defender of that trench The defender shall then turn about and give *Tond.* All the assailants who may be in upper court of that trench shall then come down in the lower court of that trench. After all these assailants have crossed down and are out of the way of the defender, they shall again try to recross that trench. While the assailants are thus going down the trench, the defender shall not put them *out.* This procedure shall be repeated at every trench while going up to recross the trenches.

Note:—The court on the front trench side of any trench is known as the upper court and the court on the back trench side of any trench is known as the lower court of that trench.

13. (*a*) A defender shall immediately turn about and give *Tond* when an assailant calls for it; when once he has turned about and given *Tond* a defender shall not again turn about until the inning is over or a *lona* (game) is scored. (*b*) If a grenadier is intervening and an assailant cannot go behind a defender to call for *Tond,* he shall call for *Tond* from the place where he is standing. The defender shall then, go to that side and turn about and give *Tond.* The assailant shall not cross the trench and go up until *Tond* is given.

14. If the *up-player* and the *down-player* are in different squares of a trench and if the grenadier is intervening, the *down-player* shall go to the square where the *up-player* is. The grenadier and the defender of the trench shall not put the *down-player out* when he is thus going.

15. If there is no assailant remaining in the court of a trench upto which *Tond* has been brought, the *down-player* who crosses that trench while going down, shall be considered as having obtained *Tond* when he has entered that court.

16. An assailant shall be entitled to carry *Tond* to other assailants when once he has obtained it.

17. Immediately when a *lona* is scored, the referee shall announce that *a lona* has been scored (or make a signal to that effect by blowing a whistle). On such an announcement (or signal) all the remaining assailants, who are *not out*, shall go up and stand between the front trench and the end line on that side; all the defenders shall face the front trench, and the grenadier shall stand on his trench ready to cut the squares (i.e. all players excluding those assailants who are *out*, shall stand as they were at the beginning of the inning). The referee shall then signal to start the play again. The grenadier shall cut the squares and the play shall go on as at the beginning of the inning.

18. When an assailant is *out*, he shall immediately come out of the playfield, report to the scorer and sit down at the place indicated by the scorer.

19. *The boundaries of the ring:*—The boundaries of the ring are the side-lines and the side-line of the square where the defender is defending the trench and the outer line of the preceding trench. (i.e. the rectangale EB·BD (11 ft. by 10 ft.) in pecture No. 95.

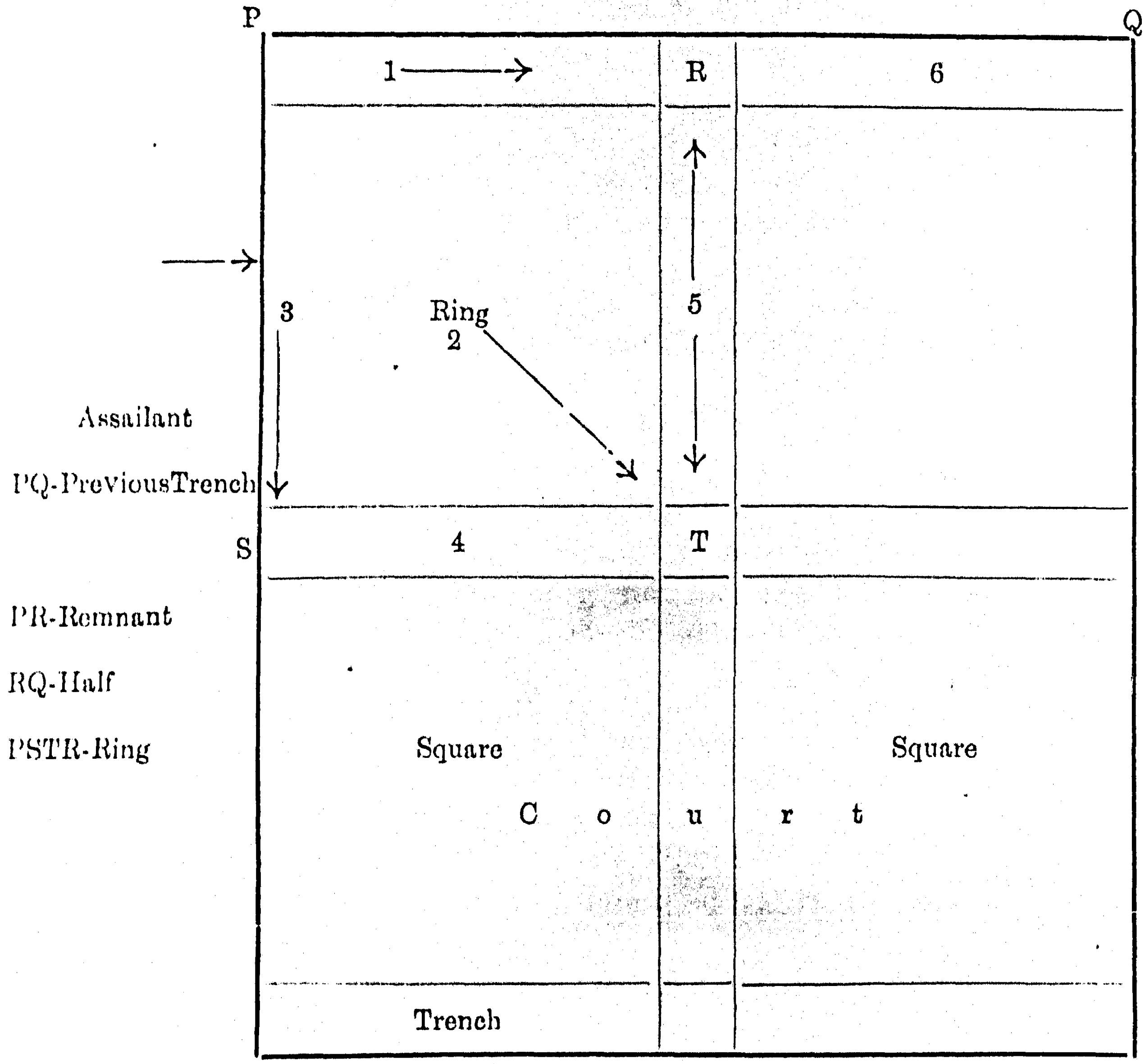
Note:—An assailant entering a ring shall cross the previous trench completely; if he does not do so and stands on that trench, the defender of that trench shall have the right to put him *out*.

20. The assailants in the ring and in the previous trench shall have both their feet entirely within the boundaries of the ring and side lines. They shall not place any foot out, in crossing the central trench, the trench of the ring and the previous trench.

21. If there is no assailant in the court of the previous trench, the defender of that trench shall remain in the half of that trench.

Rules of The Ring

DIAGRAM



No. 96

1 Assailant on the remnant, trying to cross the central trench.

2 Central Assailant.

3 Assailant trying to cross the trench.

4 Defender of the trench of the Ring.

5 Grenadier.

6 Defender of the previous trench.

22. As long as there is an assailant in the ring on the remnant of the previous trench trying to cross the central trench, at least one of the assailants in the court of the previous trench shall remain in the square opposite the half of the previous trench; he shall not go in the ring.

23. If an assailant in the court of the previous trench as described in the rule 22, intends to try to cross that trench without observing the rules of the ring, he shall inform the defender of the trench and the umpire of the trench accordingly. He shall then be allowed to do so and the rules of the ring shall not be applied to the previous trench for the time being.

24. If there is only one assailant in the court of the previous trench he *shall* remain in the square opposite the half of the previous trench until the assailant in the ring trying to cross the central trench is out of the way of the previous trench. He *shall* not go in the ring.

25. If any assailant goes in the ring in contravention of the rules 22 and 24, he shall be brought back to the court of the previous trench by the umpire.

Rules about Matches

26. (*a*) Each side shall consist of nine players. (*b*) The captain of the side winning the toss shall intimate to the referee as to whether they will be defenders or assailants.

27. Each inning shall be of 7 minutes duration; but if the captain of the side of the assailants wishes to declare the inning over before that time, he shall intimate accordingly to the referee, who shall then signal to stop the play. Until the referee has so stopped the play the inning shall not be taken as over.

28. At the end of each inning there shall be an interval not exceeding 5 minutes.

29. The side of the assailants shall score ten points for each trench crossed by them, the number of trenches including the front trench, being calculated on the basis of the trenches crossed by the foremost assailant.

Note:—If a *lona* is scored, the side scores 180 points as each trench is crossed twice over.

30. Three innings shall be played by each side alternately playing as assailants and defenders. The side which scores more points in the three innings shall be winners. If the scores are equal, an additional inning shall be played by each side as assailants. If the tie still remains, the whole match shall be replayed.

31. If a match is not completed for any reason, it shall be continued further on another occasion and the scores of completed innings of each side shall be counted for that side.

32. If the score of a side exceeds that of the other by 180 points or more, that side shall have the option of requiring the other side to follow their inning as assailants without losing their right to have their own inning as assailants afterwards, in case the other side exceeds their score.

Officials for the Management of a Match

33. The following officials shall be appointed for the management of a match:—1 Referee, 9 Umpires, 1 Scorer, and 1 Marker.

34. *Umpires*:—There shall be 9 umpires—one for each trench and one for the central and front trenches, thus in all nine; each umpire shall give all decisions promptly and distinctly about his trench and its area.

35. No appeal shall be necessary for any decision of any umpire. The umpires shall direct the assailants who are *out* in their jurisdiction to go and report themselves to the scorer from outside the field.

36. An umpire shall immediately report to the referee if any player wilfully obstructs the conduct of the play or intentionally breaks the rules or behaves in any ungentlemanly or mischievous manner.

37. *The Referee*:—(*a*) The referee shall decide in the presence of both the captains, as to how and when the play and the inning shall be commenced and finished. He shall start and finish the inning with proper signals. (*b*) He shall keep time and shall announce the score of the assailants at the end of each inning. (*c*) He shall at the end announce the scores of both the sides and the result of the match. He shall have the authority and discretion to penalise any improper conduct mentioned in rule 36; the penalty at his discretion shall range according to the default from forbidding the defaulting player from

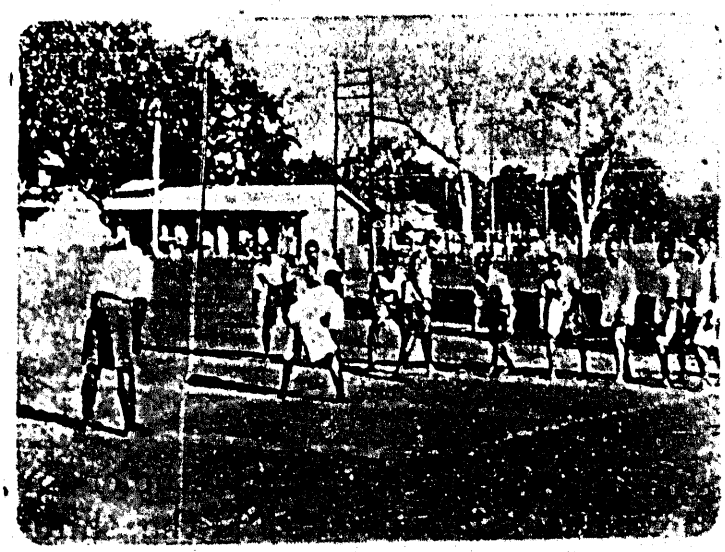
participation in one inning upto forbidding the entire side of the defaulting player from participation in further play. (*e*) He shall decide any questions relating to the interpretation of the rules if they arise. (*f*) He shall assist the umpires in the discharge of their duties. In case of difference between the umpires over a decision, he shall give his final decision. (*g*) He shall be responsible for the general supervision of the conduct of the play and the match.

38. *Scorer* :—He shall keep a record of assailants who are *out*. He shall consult the referee and announce the score at the end of each inning. He shall properly fill in the score sheet and get it signed by the referee.

39. *The Marker* :—He shall station himself outside a sideline (with a suitable sign like a flag in his hand which can be easily seen by players) and shall move along with the foremost leading assailant to mark the trenches crossed by him. He shall inform the referee and the scorer the number of trenches crossed by the assailants at the end of an inning.

40. The referee may appoint additional officials if he thinks them necessary for the proper conduct of the match. All the officials shall be appointed by the institution under whose auspices the match is organised. They shall work under the guidance of the referee.

Nature of the Game :—At the start, the assailants stand outside the first trench and defenders stand one in each trench as in the picture No. 97. At the whistle the game begins. Following is the procedure.



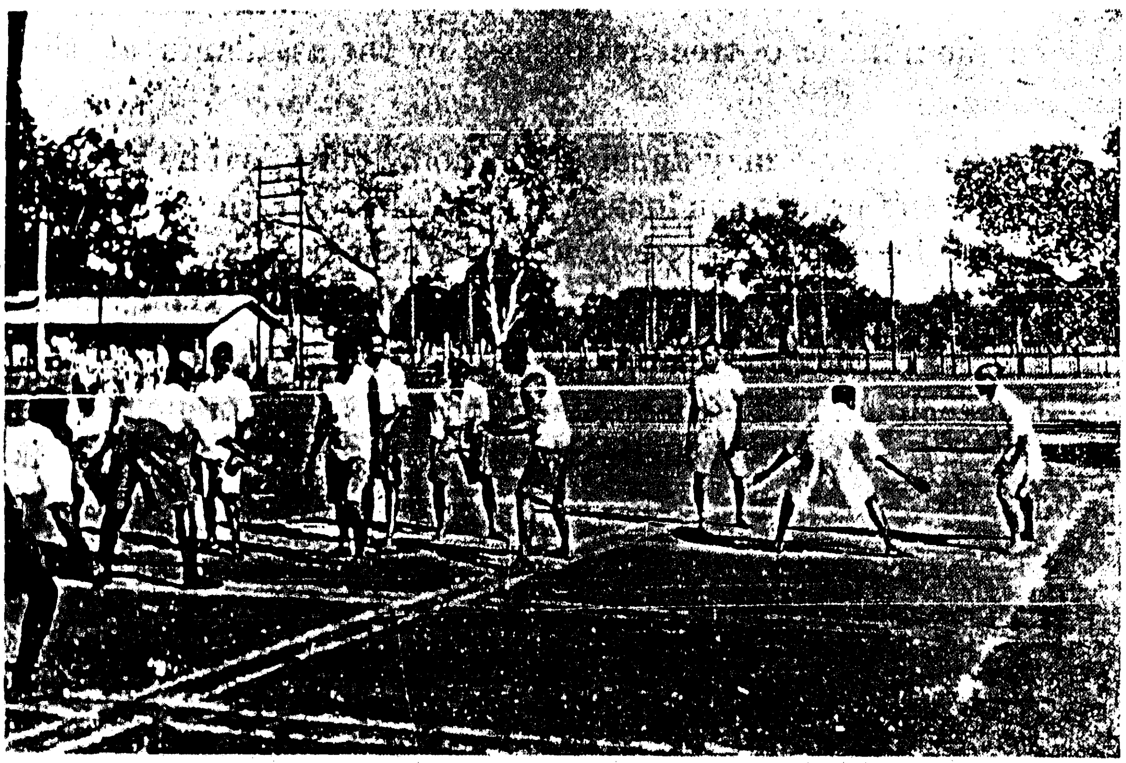
No. 97

(1) The assailants rush in, with a view to cross as many trenches as possible.

(2) The grenadier, before he can knock out the assailants, must run from the first small square to the second, along the central trench and back again. If this is not properly done, he is asked to do it again by the Umpire, provided he has not crossed the third trench.

(3) The first defender quickly endeavours to block up the assailants at one end of his trench while the second defender runs and blocks up the remaining assailants at the other end of his trench.

(4) Until the grenadier finishes his duty of cutting the square the active assailants manage to reach the third trench. He at once shuts them up in a corner with the help of the third defender and the game becomes interesting at this stage as in the picture No. 98.

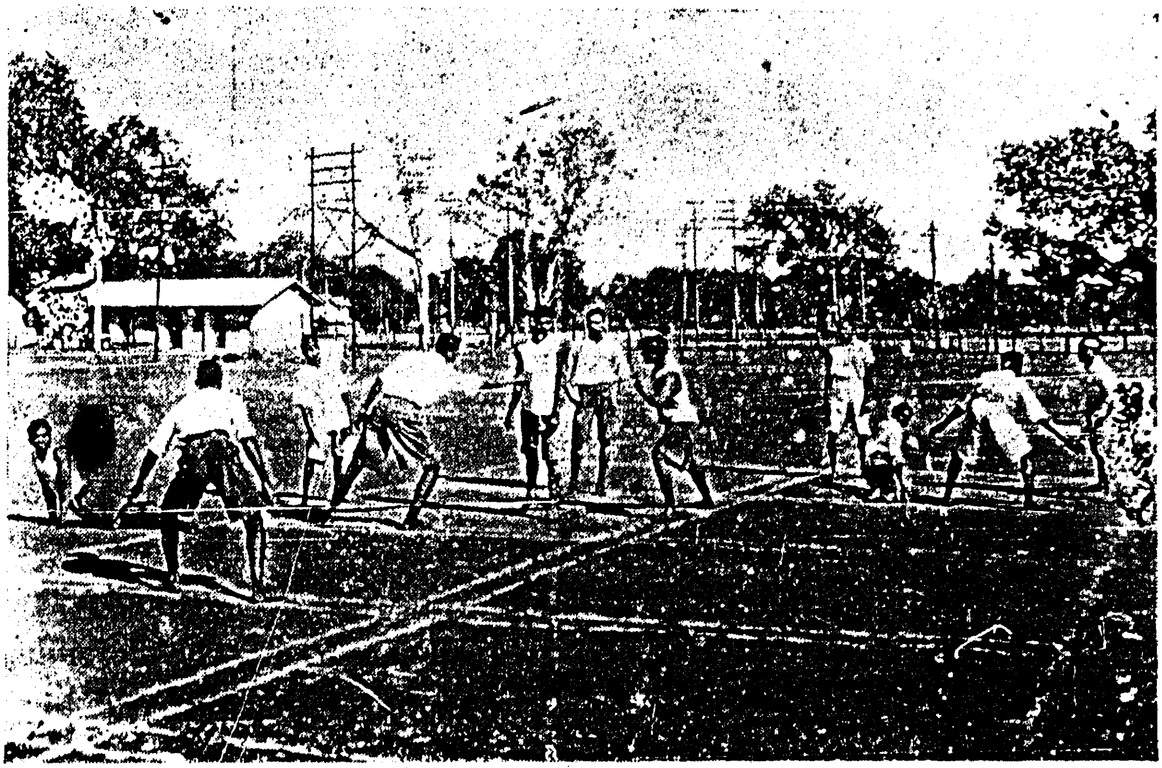


No. 98

(5) The Ring is the centre of interest. The assailants organize themselves to break the ring as under :—

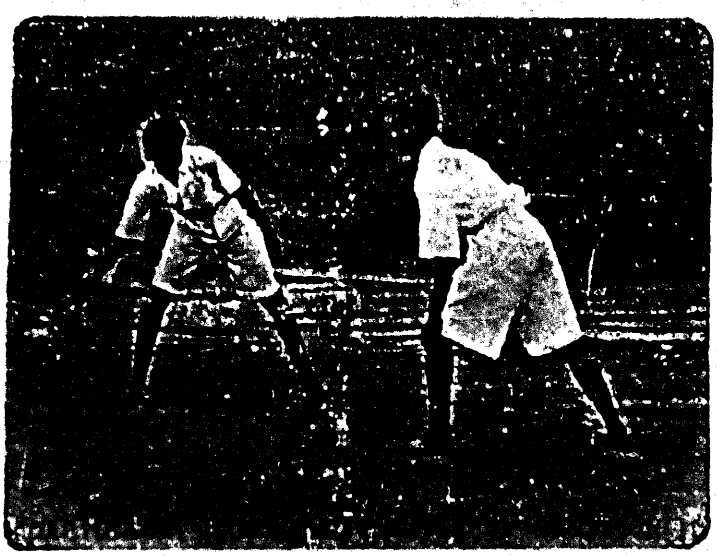
One assailant feints the defender at the end of the third trench, another feints the grenadier at his end and the third one feints both in the middle. (Study picture No. 98). The moment, the defender is deceived in the middle and is made, thereby, unsteady by the feints of

the centre assailant, the side assailant flings his body, as quick as lightning, and crosses the trench safely by rolling his body, taking care to keep his feet inside the boundary line. (See how he has rolled up his body in the picture No. 99.

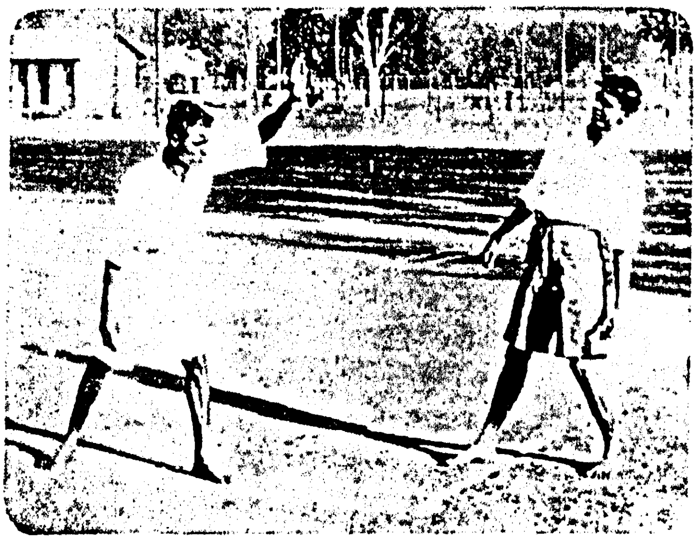


No. 99

(6) Thus assailants break the rings, one by one quickly and continue to cross the next trenches in the same heat (see pictures 100 and 101). Defenders try to hold them up severally.

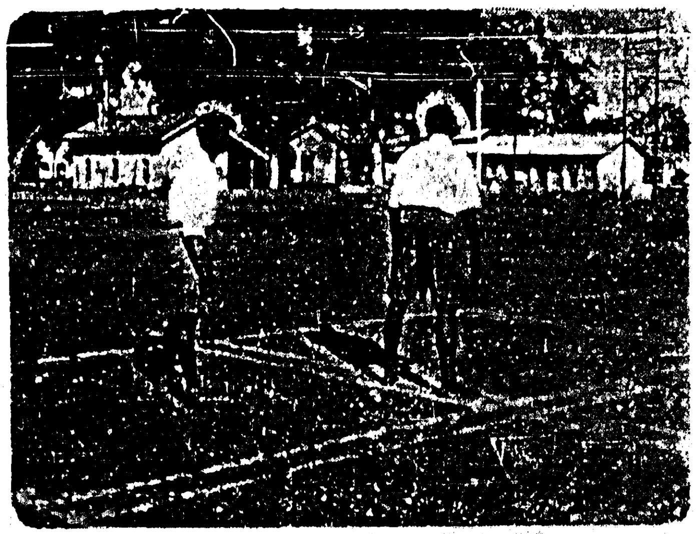


No. 100



No. 101

(7) Recrossing begins only when the last trench is crossed. The foremost recrossing assailant must shout the word *Tond* loudly at each successive trench Picture No. 102. In response to it, the defender of the particular trench reached, must immediately turn round his face and then continue to face the same direction.



No. 102

(8) When a crossing and a recrossing assailants meet, the former is said to be succoured No. 103. The crossing assailant, then, is not required to cross the remaining trenches but will begin recrossing the

trench from that trench after succouring his mate. The recrosser continues to recross the next trenches. (picture No. 103).



No. 103

(9) The grenadier can block this succouring between the crosser and recrosser as in the picture No. 104. He endeavours to shut up

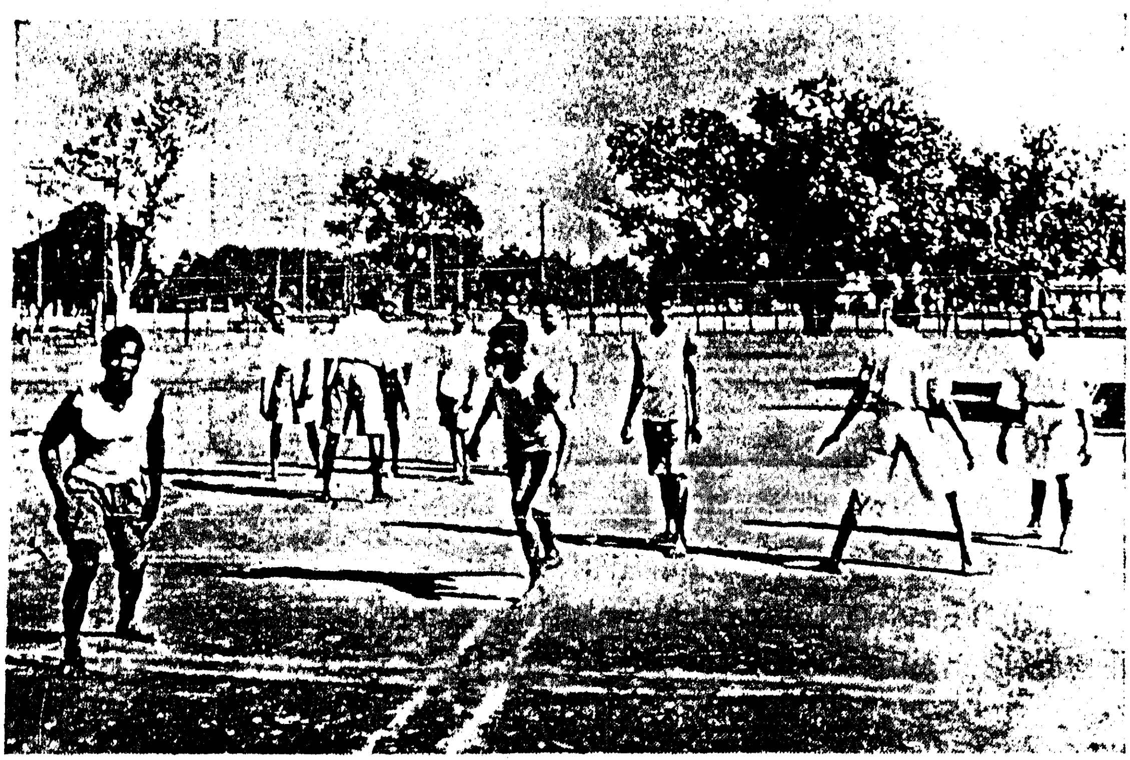


No. 104

the assailants in the opposite ring. Very keen competition can be seen at this stage. The assailants are inspired to finish recrossing

and the defenders try to leave no stone unturned in holding them up. Until at last the foremost recrosser reaches the eighteenth trench.

(10) The grenadier is seen in the picture No. 105, running up to



No. 105

knock out the recrossing assailant but the latter succeeds in finishing his goal.

(11) The Umpire, at once, whistles up and without losing time, the assailants line themselves outside the first trench as in the beginning of the game, and continue to play as before until the stipulated time is over.

Suggestions for assailants :—(1) In the beginning of the play, the assailants must line themselves up outside the first trench.

(2) When crossing a trench, an assailant must not allow both his feet to go outside the boundary line. After the trench is crossed, he should not allow his foot to be on the crossed trench.

(3) In breaking the ring the assailants must have both their feet inside the boundary and the face of the assailant should be remotest from the defender. The feet must be inside the outer line of the trench immediately before.

(4) An assailant cannot succour others without himself being succoured.

(5) An assailant should not recross the trench until the defender has turned round his face.

Suggestions for Defenders:—(1) In the very act or immediately after touching an assailant a defender must not (i) raise either of his feet from the ground, (ii) allow any part of his body except the feet to touch the ground, (iii) turn his feet through an angle greater than a right angle, (iv) allow his hand to go behind the trench except when it is dragged along by the assailant (v) move outside the boundary except in a line with the trench. Failure to conform to any of these conditions on the part of the defenders will enable the touched assailant to continue the play.

(2) The grenadier may raise his feet from the ground or allow sny part of his body to touch the ground inside the central trench while touching the assailant.

(3) If there happens to be no assailant in the square adjoining the square of the defender of the trench immediately above will stand in the half of the trench away from the ring.

(4) No defender will turn round his face unless *Tond* is loudly and distinctly uttered by the foremst among the assailants.

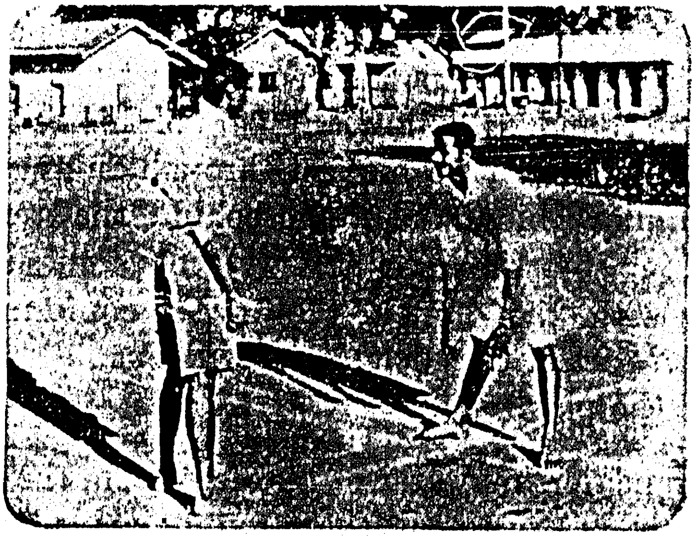
(5) The grenadier is authorised to touch any assailant on the first trench while crossing or recrossing it.

(3) The defender should not turn round his face until he gets *Tond* and after he gets *Tond* he must at once turn round his face. Then he should keep his face in the same direction until the recrossing is finished.

Some useful suggestions for acquiring skill and efficiency in this game:—These suggestions are worthy to be recorded and followed as they are from expert players. Mere knowledge of rules will not be sifficient without its practical application.

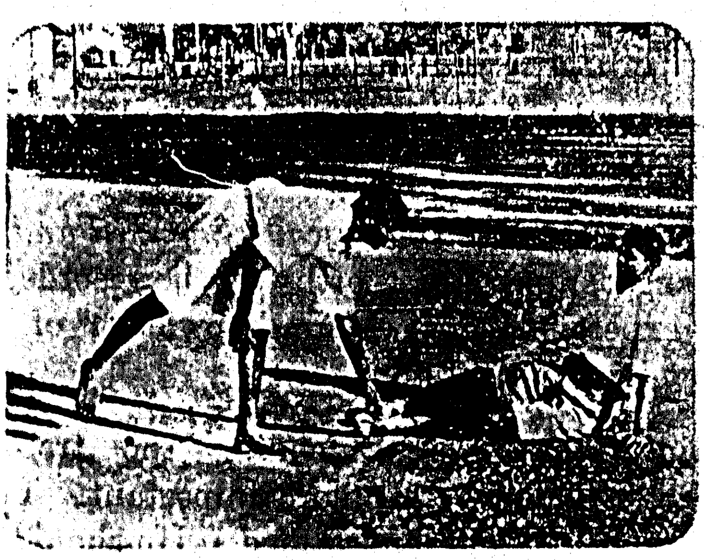
Defending the trench:—Defending the trench is just like fielding in cricket. This is still more important. For this purpose, the player should be tall and long-armed, He should be firm-minded. He must be able to control the balance of his body when he will be

feigned by the assailant. He should try his best to hold up the assailant. The defender should stand in the trench, with his knees loose and hands bent a little forward always in readiness to touch the opponent (picture No. 106). He should keep convenient distance



No. 106

between his feet so that he can move sideways at the moment's activity of the opponent. He should fix his eye on the opponent's eyes and feet. He should never be inattentive. The defender should train his feet to move in line with the trench. He should beat the opponent in the trench while he is crossing it by his body-roll. He cannot knock him out after he has crossed the trench as in the picture No. 107. He should not raise his foot while touching his opponent.



No. 107

How to cross the trench:—Crossing the trench is one of the chief parts of this game. Success depends upon the skill of the assailant in crossing or recrossing the trench. The assailant should be the master of feints. It is not possible to show how feints should be given. The assailant requires to run at times, at times to stop abruptly and show one move and cross the trench by another move. He must have good stamina.

How to shut in a ring:—The Ring is the centre of interest in this play. The grenadier and the defender shut up the assailants. The defender should not move his hands like wings of birds at each feint of the assailant lest another opponent should roll or dive himself from below his hands, in the act of breaking the ring. The grenadier has greater responsibility in the ring. He should not leave the ring, unless he is cock-sure of knocking out one of the assailants. He can hold up both the opponents as he is allowed free movements of his feet in the central trench. He alone can beat the opponent with the touch of any part of his body. The defender should never lose the opportunity of beating his opponent when his body-roll is done in the act of crossing it. The defender should be on the watch of the opponent's feet movements. As long as his foot hold is firm, the assailant cannot cross the trench. He should stretch out his hand to touch the assailants toes and immediately move the hand smartly up-ward to touch his chin in this act.

How to break the ring:—To break the ring successfully requires the organized attempt of the three assailants by feints. When the feints are given simultaneously, the attack becomes successful and any of the assailant can smartly break the ring. The central assailant should control his balance after breaking the ring lest the defender of the next-trench may knock him *out.* If the central assailant successfully, feints the grenadier and the defender both become unsteady and both the side-assailants take advantage of this unsteadiness and cross the trenches by body-rolls.

Body roll:—The skill in the body-rolls by assailants ensures success of the team. In fact it is the soul of this game. Without it this game is dull and the team lacking in this skill is sure to be defeated. This body-roll may be attempted in many ways. Some fall with one foot, some with two feet, some attempt it with a jump with face up-ward while some with face down-ward. Rolling of the former kind is popular in Maharashtra and Gujarath and rolling of the latter kind is much

indulged by the players of central India side. Two-feet-roll is useful in breaking the ring while one-foot-roll is useful in crossing a trench.

Two-feet-roll with face up-ward :—The assailant stands at one end of the trench as in the picture No. 108 sufficiently beyond the reach



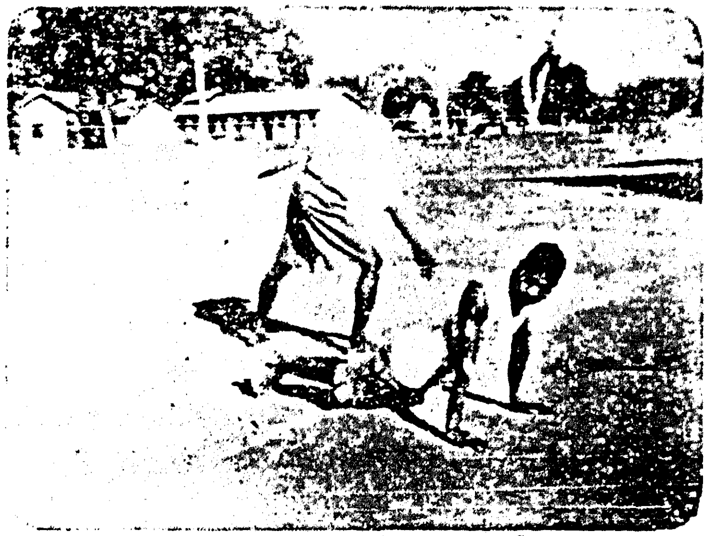
No. 108

of the defender. He should always keep the balance of his legs. The moment he gets the opportunity, he should roll his body beyond the trench. In the action, the feet should be together and stretched but as close to the ground as possible. The last position should be as in the picture No. 109, with feet inside and the body outside the boundary



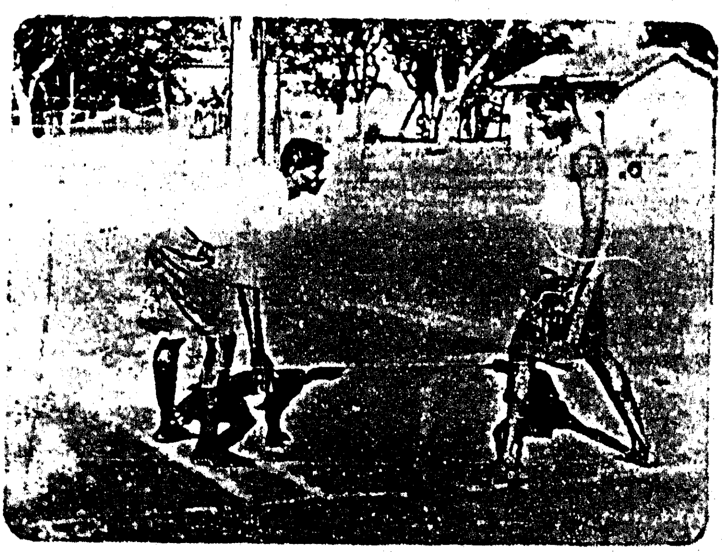
No. 109

line. While falling on the ground, the body should be supported by hands. While crossing the grenadier's trench by body-roll the body should be rolled by one round more (picture No. 110).



No. 110

Two-feet-roll with face down-ward :—The assailant should stand. just at the side line The foot nearer the trench should be at right angles to it while the second foot should be parallel to the trench as in the picture No. 111. When the opportunity offers itself,



No. 111

he should change the positions of his feet and take a body-twist

as in the picture No. 112. Afterwards with a quick jump, he should throw his body beyond the trench, supporting it on the hands while falling on the ground as in the picture No. 113. The legs should be straight and within the boundary lines.



No. 112



No. 113

While crossing the grenadier's trench by body-roll, the assailant should take one roll more (as in the picture No. 114). While throwing the body, care should be taken that it is as close to the ground as possible to escape the harm from the fall.

One-foot-body-roll :— For this trick, the first position is illustrated in the picture No. 108 and the second one in the picture No. 114. While taking a jump, the assailant should withdraw his



No. 114

foot on the side of the fall as in the illustration. This is comparatively an easy trick.

The Grenadier :—The responsibility of the whole game lies on his shoulder. He is something like a captain who gives specific trenches to specific defenders. He gives instructions to the defenders as to where he is going to form a ring. Generally the second trench and third trench defenders should be experts. Another expert should be placed in the last but one trench from below, where an important ring is generally formed. The defenders may get some rest even when the game is in action but the grenadier never gets rest until the game is finished. Hence the grenadier should be well-built, active and firm footed. He should be full of stamina. The first function is Kande-Chirne. The moment it is finished, he forms a ring in the third trench. If he is extra-ordinarily quick he can form a ring even in the second trench. If the defenders are efficient, he should not leave the ring until the recrossing begins when he may suddenly form a ring in the last but one trench from below. He is empowered to touch any crosser or recrosser that comes in his way.

(7) Ekery Atyapatya.

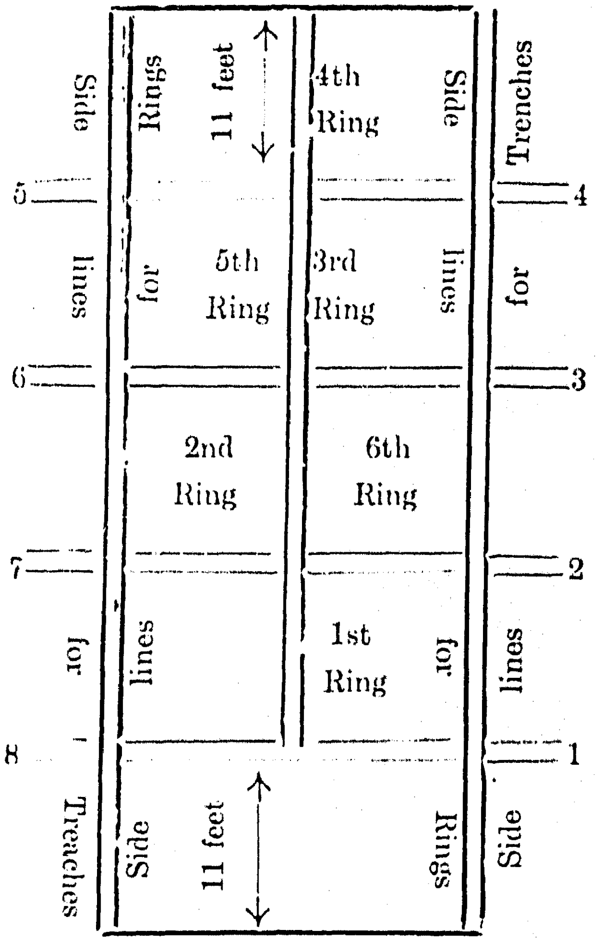
Note :—The following is a new and simpler variety of the game of Atyapatya. The method of play is the same, but the field of play, the number of players and the method of playing a match is different. The following rules are specially applicable to this variety in these respects. The definitions and all the other rules of Atyapatya are applicable to this variety.

The Play Field (*See Diagram*)

1. (*a*) Each *trench* (Pati) shall be 13 inches wide and 25 feet 1 inch long. There shall be four such *trenches*. The first or front *trench*; i.e. 1-8 the second, the third and the fourth or back *trench* i.e. 4-5. The central *trench* shall be marked cutting all these *trenches* in the centre. That shall also extend 11 feet beyond the back *trench*. Two lines, each at a distance of 11 feet, from the front and the back *trench*, shall be marked. These are the end lines. The side lines shall be extended to touch these end lines.

(*b*) a line parallel to each side line shall be marked on each side. inside it, and at a distance of one foot from it. This shall form the boundary of a *ring*. (The *trench* for a *ring* shall thus be 23′ 1″ long).

Ekery Atyapatya



No. 115

Dimensions:

Trench for a Ring
23 ft. 1 in. × 13 in.

Trench
25 ft. 1 in. × 13 in.

Play Field
56 ft. 1 in. × 25 ft. 1 in.

Note: The lines in the diagram are cut for printing only. The lines on the field should be continuous.

Rules about Matches

2. Each side shall consist of seven players.

3. The side winning the toss shall inform the referee of their choice to be *assailants* or *defenders*.

4. *Defending the trenches.* Four players of the side who become *defenders* shall be selected by the captain to hold and defend the four *trenches*. No one shall hold and defend the central *trench*. The captain shall inform the scorer beforehand the names of those who will hold the *trenches* and the central *trench* when the *rings* shall be formed in the second part of the inning.

5. The captain of the side of the *assailants* shall inform the scorer of the order in which they shall play and shall send the *assailants* in that order one by one.

6. On a signal from the referee to begin the inning, the first of the *assailants* shall attempt to cross the first or front *trench*. If he crosses the *trench* without being *out* he shall attempt to cross the second *trench* and he shall thus continue until he is *out*, or the time is over. If he crosses the last or back *trench*, he shall call for '*Tond*' and attempt to recross the *trenches*. If he recrosses the front *trench*, the referee shall blow the whistle and all the defenders shall turn about and face the front *trench* and the play shall be continued by that *assailant* in the same manner.

7. When the first *assailant* becomes *out*, the second *assailant* shall enter the court of the *trench* where the first *assailant* was playing and shall attempt to cross and recross the *trenches* like the first *assailant*. Thus the play shall continue until all the seven *assailants* are *out* or the time is over.

8. The time for the play as given in rules 4, 5, 6 and 7 shall be 5 minutes.

9. *Defending the Rings*:—Immediately after the play of defending the *trenches* is over, the play for defending the *rings* shall begin. The three *defenders* who did not defend the *trenches* in the previous part of the play, and one of those that defended a *trench* then, shall stand on and defend the second, the third, the fourth and the central *trench* for defending the *rings*. In the second *trench*, the *ring* shall be formed in the square on the left of the holder—*defender*—of the *trench*, in the third *trench* in the squre on the right of the *defender*, in the fourth in the square on the left. On a *tond* being given while recrossing, the *ring* shall be formed in the fourth *trench* again, but in the squre on the right side of the *defender*, in the third *trench* on the left side and in the second *trench* on the right side. If the play continues further the whole process shall be repeated as before.

10. At the beginning of play, all *assailants* shall be in the *ring* of the second *trench*. The play shall start on a signal from the referee. The grenadier shall not cut the squares.

11. If two *assaillants* cross the *ring* without being *out*, the *ring* shall be declared *broken* and the referee shall blow the whistle and the play shall temporarily be stopped. The grenadier shall move down and and a *ring* shall be formed in the third *trench* as given in rule 9; all the *assailants* who are not *out* shall enter the *ring* and on a signal from the referee, the play shall begin again. Players shall not waste time unnecessarily and cause delay. The play shall thus continue from *ring* to *ring* until only two *assailants* remain or the time is over.

12. Until the referee has declared the *ring* as broken, the grenadier and the holder of the *trench* (*defender*) can put an *assailant out*. If one *assailant* has crossed the *ring* he shall wait in the court of the next *trench* until the *ring* is broken. He shall not attempt to cross that *trench*. Until a *ring* is formed and play has begun, the grenadier and the *defender* shall not put an *assailant out*.

13. The time for the play of defending the *rings* as given in rules 9, 10, 11 and 12 shall be of four minutes.

14. When the two parts of the play—defending the *trenches* and defending the *rings*—are completed by a side, an inning shall be complete. The other side shall then start defending in like manner.

15. There shall be an interval of 5 minutes between two innings.

16. The side of the *assailants* shall score 10 points for each *trench* crossed and each *ring* broken in an inning. In the part of the play of defending the *rings*, if all the six *rings* are broken, *a lona* shall be scored and the side shall score 10 points for each *lona* thus scored.

17. Each side shall play two innings alternately playing as *assailants* and as *defenders*. The side which scores more points in their two innings as *assailants* shall be the winners. In case of a tie one more inning shall be played by each side as *assailants*. If the tie still remains, the whole match shall be replayed.

18. Rule 31 of *Atyapatya* is applicable to this variety.

19. Rule 32 of *Atyapatya* is applicable with the following modification. Insert 150 instead of 180 points in the second line.

20. The following officials shall be appointed for the management of a match.

A *referee*; 2 *Umpires* (one of these can be appointed as a referee) and a *scorer*.

21. The umpires shall stand on two sides of a *trench* beyond the side lines and shall move on with the *assailant* from *trench* to *trench*. They shall declare promptly and clearly all decisions in the square on their side of the court of the *trench*. For the *ring*, one umpire shall act for the *trench* and the other for the central *trench* and shall give decisions on their sides.

22. The following rules about officials in *Atyapatya*, rules 35, 36, 37, 38 and 40 shall be applicable for this variety also.

6. *Games peculiar to girls and ladies only*

In Europe, Men and Women move freely in society; so many physical activities are common to both there. But in India, the laws of the society are different. Males and females in India, after a particular age do not mix as freely as in the western countries. Hence their physical activities and games are separate. Males play different games and females indulge in different ones after a particular age. The ancient Indians seem to have adapted the games of females to the specific build of their physique. They seem to have thought of the physical development of the females, specially. The old games are very cheap and more effective in bringing about the desired physical development than the games lately introduced. The young female generation of India are forgetting the old games which are exclusively meant for females. The following games played by Indian females are specially described with an intention to show that they should not be neglected. If they are played regularly, they will bring about the desired results quickly. They deserve to he revived among the new generation.

(1) *Gambols.*

In Western Countries dancing is developed into a separate science, indulged in by both the sexes. But the game of Gambols similar to dance may be considered as a form of dance common among Indian females. The various forms of Gambols are muscle stretching exercises. They develop stamina and tone down tendency to giddiness by constant practice in circular movements. Many females play these games in pairs, in a big hall singing some couplets in the form of riddles. Below are given some varieties of Gambols.



No. 116

First Variety (Gambol with double grip):—Stand, facing each other holding each other's hands as in the picture No. 116. Stretch and bend your bodies back. Stand

firm on your soles sufficiently apart so as to enable you to preserve your balance. Both the players should move circularly in the same direction with hand grips as centre and the length of hands as radius. In the beginning they feel a giddy sensation but with practice it vanishes. In this activity muscles of hands and legs get good exercise. While playing they indulge in uttering riddle competitions peculiar to the activities themselves.



No. 117

Second Variety :—It is in a sitting posture alternately. It can be played by two as in picture No. 117. In the biginning, one may be half sitting, and the other standing. Afterwards they alternate their positions.

Third Variety :—It is a Gambol with an arm-grip. Move in a circle with the grip of mutual arms as in the picture No. 118.

Fourth Variety:—Gambol with a single grip. Practise this with the grip of one hand only as in the picture No. 119.



No. 118



No. 119

Fifth Variety :—(Ground Gambol). Sit, facing each other as in the picture No. 120. Jump on the ground in a circular direction, with hands moving forward and backward alternately.



No. 120

Sixth Variety :—(Tortoise Gambol). Sit on the ground as in the picture No. 121. Pass your hands under the knee-caps and interlace



No. 121

your fingers. Jump and move circularly, making a peculiar sound with your mouth, keeping time and tune while moving.

Seventh Variety :—(Gambol with finger grip). Lock your fingers as in the picture No. 122 and move circularly.



No. 122

Eighth Variety :—(Gambol of a group of four). Four players should stand as in the picture No. 123. Every player should grip the



No. 123

left hand of her left hand side-companion by her right hand as in the picture. They should then move in a circle, indulging in songs at the same time, peculiar to the activities.

Nineth Variety:—(Rolling Gambol). Sit with your feet and buttock resting on the ground. Hold the toes with your hands as in the picture No. 124. Roll on your back circularly either from the right or



No. 124

from the left. All must move circularly in the same direction. The toe-hold should be kept up throughout.

(2) *Hand-mill.*

This game is played by four. Two younger players should sit facing each other. Each should rest her sole against that of her partner as in the picture No. 125. The other two elderly players



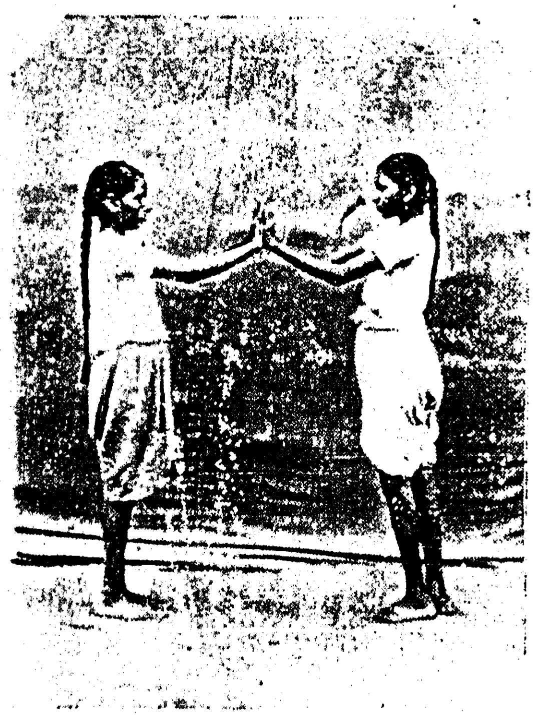
No. 125

should hold the hands of the two players as shown in the picture. Afterwards the elderly players should lift the other two a little and move circularly either to the right or to the left.

(3) *Zimma Play.*

First Variety:—It is generally played by two. Two players stand facing each other and strike each other's palms as shown in the picture No. 126. They then move back, again advance and again strike each other's palms. They then take a full circle and again strike the palms as before.

Second Variety (Khandee Zimma):—To begin with, strike palms as in the last game. Touch your shoulders with your fingers as in the picture No. 127. clap your own palms, take a circle and again strike your friend's palms.



No. 126



No. 127

(4) *A Cock-Dance.*

First Variety:—Sit as in the picture No. 128 placing your one knee in front of the other, with fingers interlaced on it. Many can



No. 128

take part in this game. All should jump forward and backward like a cock, singing suitable songs all the while.

Second Variety:—Players jump in the same way as before but while jumping they lift the ends of their garments, giving the appearance of a cocks' wings. (see picture No. 129).



No. 129

Third Variety:—This is another variety of the cock. In it,

(7) Hinganbet.

Two players sit resting their soles against those of her partner and holding each other's hands as in the picture No. 135, they then



No. 135

bend back and pull each other turn by turn singing significant songs all the while.

(8) *Body-bend and circle.*

Bend the body slightly at the waist, keep your hands on waists as in the picture No. 136, and move the upper part of the body in rather



No. 136

You are not to bend so much at the waist as

(9) Bend and sit.

Take the positions as in picture 137. One player sits and the other stands, each with one hand on the waist and the other on the forehead. The sitting player then stands. Then both take a full circle round them and then exchange their places. In this game the players sit alternately.



No. 137

(10) Head-grip and bend.

Players should stand placing their palms by the sides of their temples as in picture 138. In the position of palms in this game the

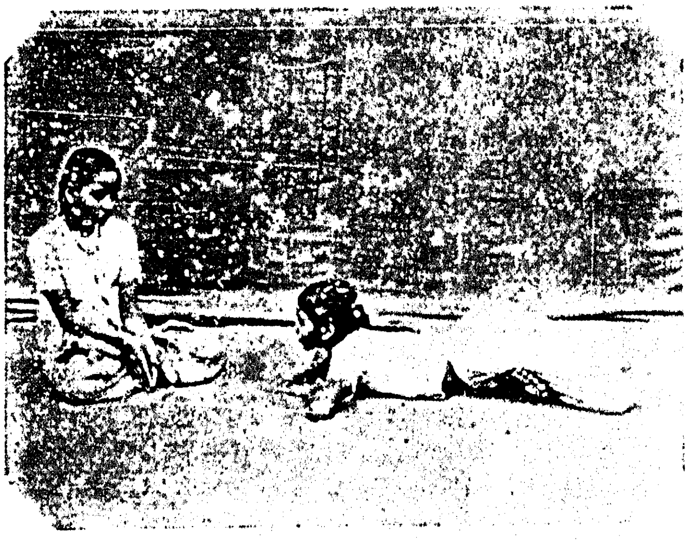


No. 138

thumb should point downwards and the fingers upwards, thus giving the appearance of a kind of leaf. They then should move about ten feet forward and backwards, singing songs.

(11) *The Fish.*

First two players sit opposite each other crossing their legs as shown in the left hand figure in the picture 139 and the second player



No. 139

represents a fish by lying on her belly keeping her legs crossed. The fish is to move in crawling manner by pushing the body forward on her forearms. The distance between the two should not exceed six feet. Then both the girls should assume the fish position and should move forward towards each other rather in a curved manner.

(12) *Body-Circle.*

Two players stand with their backs against each other. They have to hold the left palm of their friend with their right palm and the right one with their left with fingers interlaced. Then they take a round themselves without letting go the hold of their palms. The position in the picture No. 140 shows how the players take rounds.



No. 140

(13) The Peacock.



No. 141

The elder player holds the younger player as in the picture No. 141. The younger should cross her legs behind forming a knot round the legs of her elderly friend and the other should allow her to bend her body forward for keeping balance so that the younger appears like a peacock. The stronger should take jumps and move forward and backward without letting the younger one fall.

(14) Clapping Horse.

Three players should stand with their backs against one another as in picture No. 142. One should stand on her right foot, with her left leg bent at knee behind. Another should stand on her left foot, with her right leg bent at knee behind. The two should hook their lifted legs. The third should also hook one of her legs at the back so that the three legs are locked together. Other three should stand facing these three each to each. The players with their legs hooked, should jump each round and round on one foot, indulging in clapping palms with others standing in front of them.



No. 142

(15) Circling with hands interlaced on backs.

Four players stand as two pairs opposite each other. Two

opposite players should clasp their palms and then they have to raise them bringing them behind the back of the other two. Then the remaining two should clasp the palms of each other and to raise these bringing them behind the backs of the first player as in picture No. 143. Then they move round and round.



No. 143

(16) *Jumping with bent knee.*

Two girls stand facing each other with the positions of hands and feet as shown in the picture No. 144. Then they jump and dance.



No. 144

The left hand figure in the picture shows how the girls have to place their hands and legs. Once they place the right hand and leg on the left hand and leg and then vice-versa.

(17) *Cradle.*

One youngest player of the three should pass her hands from

below her knees, interlacing the fingers of the hands. The other two elderly players should catch her at her arms as in the picture No. 145.

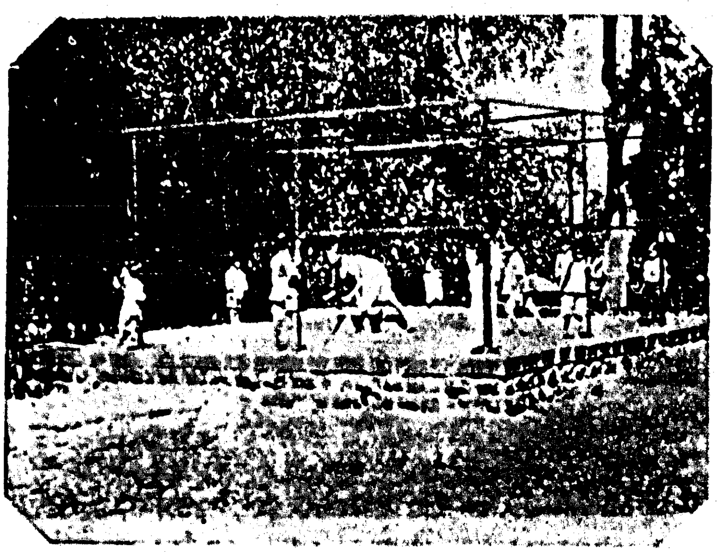


No. 145

They rock her slowly to and fro as if she is in a cradle. The player in the cradle should keep the grip firm otherwise she may fall down.

(18) *Running to Pillars or Corners.*

If there are four corners or four pillars, five players can play this game. The number of players should be one more than the number of pillars or corners. The thief is determined by the method of elimination. Others should stand by posts or corners as in the picture No. 146. Players should try to run from pillar to pillar. When they are doing this the thief should try to occupy the vacant



No. 146

corner or touch the vacant pillar before a player reaches it. One who is left without a pillar or corner now becomes the thief. The game becomes very interesting when players try to exchange their places very quickly without stopping much. It is just similar to the modern game of the *musical chair.*

(19) *Lock and Key.*

Let three players stand with their backs against one another. They should stand on one foot and hook the other legs. Then they should move round by jumping. If any player falls, she is to take support on her hands by bending forward without loosening the leg-hook as in the picture No. 147.



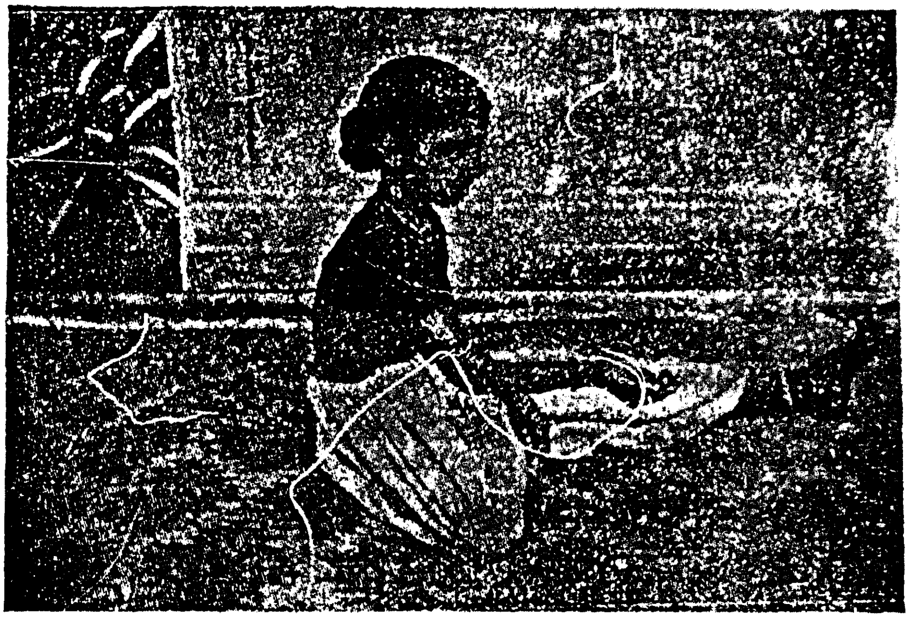
No. 147

(20) *Sagar Gote.*

It is a game played with the help of *Sagar Gote.* (*Sagargota* is a kind of medicinal dry fruit of the size usually of a cherry). Two to five players can conveniently take part in the game. The beginners play with five *Sagargotas.* When they get some practice then they play with seven *Sagargotas* and when they have sufficient practice then they play with nine *Sagargotas,* which is the maximum number of *Sagargotas* fixed for the game. The game is a game of skill. The required skill is acquired by constant practice. The skill lies in throwing up vertically a *Sagargota* high enough and to catch it in different ways.

There are a number of varieties of playing the game. A few are mentioned below :—

(1) Take all the *Sagargotas* in the hollow of your palm as shown in picture No. 148. Throw them all up vertically and try to catch all



No. 148

these simultaneously on the back of your palm. While catching, none of these should fall down on the ground. This is the first practice and the beginners try only with five, then with seven and then with all nine *Sagargotas*.

(2) First sit in a position shown in picture No. 149. Scatter all



No. 149

the nine *Sagargotas* on the ground occupying space about 2 ft. by 2 ft. Lift one of them and throw it up in the air vertically and before you catch it again by the same hand you have to pick up one *Sagargota* by the same hand. While picking up thus, no other *Sagargota* is to be touched. Then keep the second *Sagargota* in your other hand and try to pick up and catch successfully all the nine *Sagargotas* one at a time.

(3) The third variety is the same as the second with this difference that you have to pick up two *Sagargotas* at a time. Thus in four turns you are able to pick up all the nine *Sagargotas*. Here also care is to be taken not to touch any third *Sagargota* when you are picking up two at a time.

(4-5) In the fourth and fifth variety the player is to catch the *Sagargotas* three at a time and four at a time. While picking up three at a time she has three turns such as three, three and two; while picking up four at a time she has only two turns.

(6) In this variety she has to take all the *Sagargotas* in her hand. Then she has to throw one of these in the air above vertically and let go all the rest on the ground; but before she catches the *Sagargota*, she has to pick up one from the ground. She is then to collect all again in her hand, throw one in the air as before and before she catches it, she has to pick up two from the ground; next time three from the ground, then four from the ground, and so on until she picks up all the eight at a time.

The above mentioned varieties are the main varieties of the game. Expert players, to show special skill in the game try several actions while throwing and picking up *Sagargotas* described above. They make different positions of their palms; they show that they are preparing a bettle leaf for chewing by applying lime and adding certain things required for the preparation of the bettle leaf. These acts are to be done quickly and skilfully during the short intervals of throwing up of the *Sagargota* and catching it.

In one variety as in picture No. 150 the player makes a sort of sham well by the formation of her legs. She places two *Sagargotas* on the sides of her feet, She throws a third *Sagargota* up and before she catches it, she pushes one of the two in the well, the second remaining on the side of her foot intact. The next time she throws one in the air vertically and draws out the *Sagargota* from the well before she catches the *Sagargota* thrown up.



No. 150

Thus several acts in cooking, in drawing symmetrical figures with fine white stone powder and such other common household things are shown by way of skill while these *Sagargotas* are thrown up, picked up and caught.

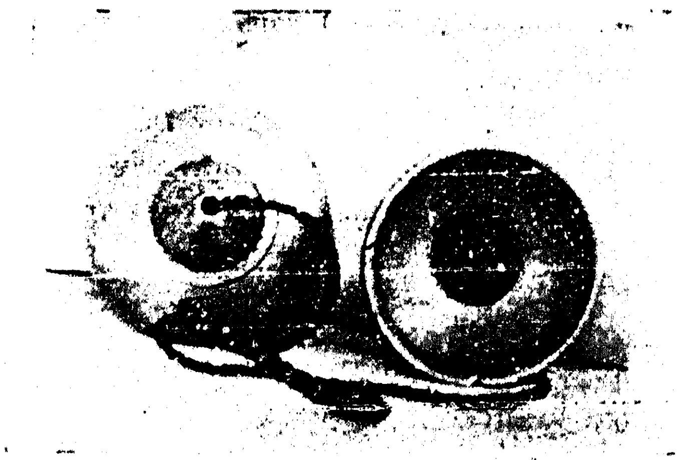
(21) *Garba.*

Garba is a popular musical dance in Gujerat. The origin of Garba can be traced to the *Rasa* form of recreative play which Lord Shree Krishna enjoyed in the company of Gopis. *Ras* included dance accompanied with musical song. It is a mass musical dance and hence it differs from the science of individual music as such. The popular Garba Dance, which we are describing, has a regular beating of time as in music. This recreative dance is arranged in a circle. Lord Shree Krishna left his birth place Mathura in the United Province and established at Dwarka in Kathiawar and hence the present Saurashtra is the birth place of the Rasa Kreeda. In the 13th century the famous writer Sarangdher has described a *Lasya* form of dance in his famous book *Sangeet Ratnakar*. This form is the same as the old *Rasa Kreeda* form. This *Rasa Kreeda* was not exclusively peculiar to women only. Men did take part in it. They moved round in a circle and while stepping they sang some popular songs in the accompaniment of beating of time done either by striking their hollow palms against each other or the beating of time was done with the help of some instruments

as *Khanjiri*, *Manjiri*, *Tipri* and such others. A kind of drum also was used for beating of time. Hence *Rasa Kreeda* should not be misunderstood as a womanly form of exercise. *Garba* has thus its origin in the *Lasya* form of dance or what is popularly named as *Rasa* form of dance. At present, however, Garba is mostly played by women, particularly in the bright half of the month of October when the moon is throwing her silvery rays all round.



No. 151—*Khanjiri*



No. 152—*Manjiri*

The *Garba* gives recreation to players and they can get physical exercise without being fatigued. This is generally played in open and in the cool of night and hence has a congenial effect on those that take part in it. If the clothes of the players are in uniform it adds to the effect produced by the dance. If the dance is accompanied with Harmonium, Dilruba, Fiddle or some such delicate musical instrument then it becomes more attractive. Some peculiar songs are set to tunes for this. First they recite the whole song simply standing in a circle but accompanied with the beating of time as mentioned above. Once the song is thus sung, then the song is repeated line by line, one or two of them dictating and the rest singing the same line in chorus, stepping round all the while.

Following are a few types of *Garba* :—

(*1*) *Chutki Garba* (Chutki is beating of time with the help of the thumb and the middle finger.) First those, who are taking part in this

Garba, should stand in a circle facing inward as in picture No. 153. Then they have to begin taking a round by bending at waist and stepping the left foot a bit ahead, picture 154. Then they have to lift and bend at knee the right leg and strike on the ground the toe-part of that right leg. When they are striking against the ground thus, they have simultaneously to beat time by the sound of *chutki* as described



No. 153



No. 154

above. If the Garba is in accompaniment of any musical instrument then there should be a perfect harmony of all these sounds. Then they have to step forward their right legs and should stand straight and move to the right, picture 155. Then they have to bend their left leg at knee, to strike on the ground the



No.155

toe-part of it and should sound the *Chutki* the very moment. Thus by stepping forward and moving round they have to play the *Garba*. They sing peculiar songs while doing the above movements. When the song is finished, they have to stop.

(2) *Tali Garba*. (*Tali* is a sound produced by striking the hollows of palms against each other.) First the players have to stand in a round facing inward as in picture No. 153. Then they have to move exactly the same way as in *Chutki Garba* but instead of *Chutki* sound they have to produce the *Tali* sound. Some try this alternately, i. e., when they are facing inward they produce the *Tali* sound and when they are facing outward, they produce the *Chutki sound*.

(3) *Ojal Garba*. (*Ojal* is a position of the player when her one hand is on the waist and the other on the shoulder.) First, all should stand in a circle facing inward as in picture No. 153. Then they have to step forward the left leg and give the sound of *Tali*; at the very moment they have to strike on the ground the toe-part of the right foot and then stand a little bent as in picture No. 156. Then they have to place the left hand fingers on the left shoulder and the right palm on the right side of the waist as in picture No. 157. Then they have to strike on the ground the toe-part of the left leg. Then stepping forward by the left foot they are to bend to the left side and should give the *Tali* sound as in



No. 156



No. 157

picture No. 158. Then they have to strike on the ground the toe-part of the right leg and stepping forward by the right leg, they should stand straight as in picture No. 159. Then turning to the right they have to place the right hand fingers on the right shoulder and the left palm on the left side of the waist. Then again stepping forward the left leg, they should continue to move round and round till they finish their song.



No. 158



No. 159

(4) *Khanjiri Garba.* (*Khanjiri* is a miniature form of a drum see picture 151). The Khanjiri is to be struck with the palm and the tinkling sound produced by it is due to the thin round metallic rings attached to the sides of the instrument.

First all should stand in a round facing inward each having a *Khanjiri* in her left hand. They have then to step forward the left leg and try to move round to the left side and while doing this they have to bend a little and strike the *Khanjiri* by the right palm and have to

strike on the ground the toe-part of the right leg (as in picture No. 160. Then they have to stand straight and turning to the right they have to strike the ground by the toe-part of the left leg. The rest of the action is the same.



No. 160

(5) Manjiri Garba. (*Manjiri*-a cymbal-is a pair of small round metallic instruments see picture 152. When they are struck against each other they produce sweet musical sound.)

All should stand in a round facing inward, each having a pair of *Manjiri* in her hands. Then they have to begin by stepping forward the left leg. They have to bend and strike the *Manjiris* against each other simultaneously as in picture No. 161 striking the ground by the



No. 161

toe-part of the right leg at the same time as in picture No. 161. Then they have to step forward the right leg and stand straight. Next, they have to balance to the right, raise their hands and strike the *Manjiris* as in picture No. 162. They then have to strike the toe-part of the



No. 162

left leg on the ground, to face inward, to bend at waist and give the stroke of the *Manjiris* as in picture No. 163. Then stepping forward by the right leg they have to move round.



No. 163

(6) *Tipri Garba*. (*Tipri* is a small round stick about a foot and a half in length tapering at one end; see page 56). All have to stand in a round. Each has a pair of *Tipris* one in each hand. They then step forward with the left foot, they bend a little at waist and strike the right

hand *Tipri* on the left hand one as in picture No. 164, striking the



No. 164

toe-part of the right leg on the ground at the very moment. Then they stand straight. Then the odd numbered players should face to the right and the even numbered players to the left. Thus there will be pairs. Then each pair has to strike the left hand *Tipris* against each other, striking the ground by the toe-part of the left leg at the same time as in picture No. 165. Then the odd numbered players should go



No. 165

ahead from outside of their partners and the even numbered players should do it from inside. Then they have to step forward the left leg when all should be facing inward as in picture No. 164 and produce the sound by striking the *Tipris*. Thus they have to move round and round.

(7) *Gadva Garba.* (Gadva is a peculiar shaped waterpot.) All should stand in a round each having a *Gadva* in her hand. The method of this Garba is the same as explained before. When the actions of *Chutki*, *Tali* or the striking of the toe-parts on the ground are being done they hold the *Gadvas* either on their heads as in picture No. 166 or on their shoulders as in picture No. 167 and move round.



No. 166



No. 167

(22) ***Hadga Game.***

As Garba play is current in Gujrat so Hadga is very common and popular in Deccan. Garba play is played generally in Dasara week in the month of October. This Hadga game also is played almost at the same period when crops are plenty after the monsoon and the village folk and gentry enjoy in company.

The game is played by girls under the guidence of elderly females. The game lasts for fourteen days. On a wooden square-board



No. 168

they draw pictures of an elephant, a conch and a wheel and some symmetrical figures with the help of fine white-stone powder. Indian girls are experts in drawing a variety of symmetrical figures with the help of Rangoli the fine powder mentioned above.

Instead of the wooden square-board, at some places, pictures of two elephants are drawn facing each other, holding two garlands in their trunks. In between the elephants a picture of Goddess as the presiding deity is placed and the elephants are supposed to garland the deity at the end of the game.

The wooden square-board, thus prepared, is placed in the middle when the game starts. All the players stand round the board forming a big circle. They then move round singing songs and holding one another's hands by interlacing fingers. In all, they have to sing 105 songs peculiar to the blooming season. On the first day they have to sing one song. On the second, two songs; on the third, three songs; and so on. On the fourteenth day they sing fourteen songs when they end their game. Every day some sweet is distributed to the players at the end of the song or songs. The fun lies in detecting and naming the sweet which is to be enjoyed by them. They guess and guess but hardly a few can guess correctly what the host is supplying on a particular day.

MANLY SPORTS *Part III*

1. *Wrestling*

(1) Bhimsenee. (2) Hanumantee. (3) Jambuvantee. (4) Jarasandhee.

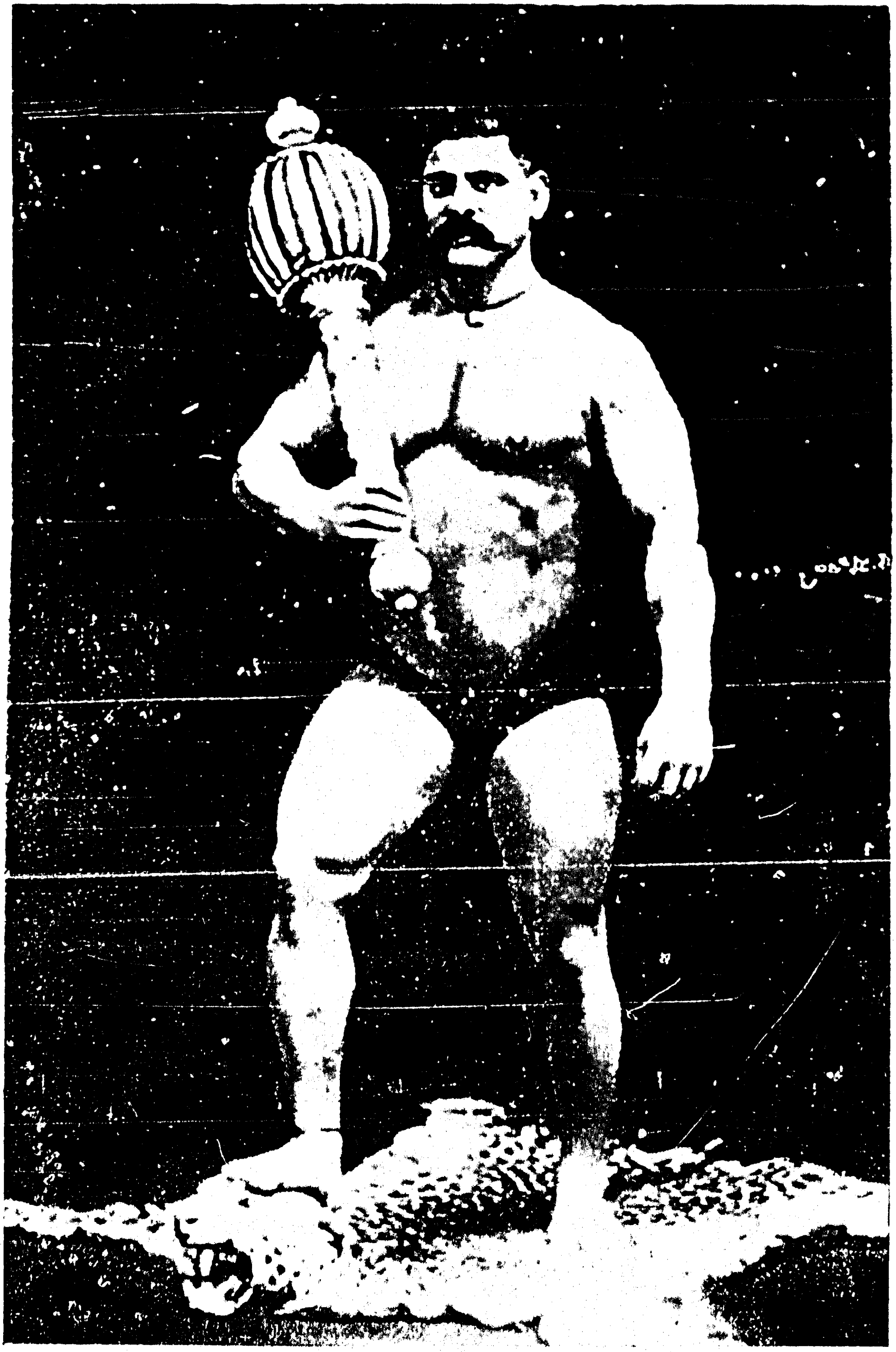
THE game of wrestling is considered, in India, as the King of manly games. It is a national game of India. By referring to the ancient history of Physical Education in India it will be clear that wrestling has been an unbroken and bright tradition from very ancient times.

The science of wrestling is interesting though complex. It gives scope to intelligence of a high order. As a form of exercise, it ensures strength, stamina and health. Constant and regular practice in wrestling improves the tone of muscles and keeps the body supple and active. The sinews of the body become strong thereby. By no other excercise can the body develop so symmetrically, beautifully and muscularly as in wrestling. This fact is unanimously admitted by eminent physical culturists every where in the world. The secret of wrestling is this that a good wrestler can vanquish his opponent though superior in strength and weight. The excercise of wrestling not only makes the body strong but also makes his mind sound. It increases dash, courage and confidence in the wrestler. It cultivates capacity for the offensive moves and creates self-confidence. A good wrestler can defend himself even from an armed opponent by his skill in serpentine movements. Hence every youth should learn the art of Wrestling.

We have published in Marathi and English volumes, on the science of wrestling fully illustrated so as to give complete knowledge about wrestling. In this Encyclopedia, we intend to give only a bird's eyeview of some important and current holds in wrestling with necessary illustrations.

Fortunately our forefathers seemed to have developed the art of wrestling to a very high degree. From times immemorial, every generation in India seems to have produced best wrestlers. Of late, Gama and others are declared as world-victors in wrestling. No other nation has beat them in wrestling.

In order to avoid repetition in holds, we have organised the holds of wrestling in a different way so as to create interest among readers. The illustrations given further of professional wrestlers will facilitate the



No. 169

Gama. (Rustam-I Hind). He beat Zbyszko, the world wresling champion twice. Once in London in 1912 A.D. and then at Patiala (India) in 1928 A.D. within a minute. He retains the world wrestling championship still

understanding of readers. The illustrated books on Jujutsu (Japan wrestling) have tried to make the people believe that locks and limb-breaking holds have no place in Indian Wrestling. But this is not the case. We have given references to the effect that wrestling was fatal in the days of the Vedas, Ramayan and Mahabharat. In fact, in those days when modern war-weapons were absent, wrestling was looked upon as the deciding factor of success and it invariably ended in the death of the opponent. In those days wrestling was mainly of locks and harmful holds. But as the days passed, Indian wrestling tended to become a sport and locks and harmful holds were prohibited in daily bouts of wrestling. As a consequence in wrestling tournament held under the auspices of any modern Gymkhana or a Physical Culture Institute, holds causing harm to the players are prohibited. Hence we have safely dropped such holds in our volumes on Indian Wrestling. We never teach these holds to all lest they should be misused. Consequently in this volume, we have illustrated them to our readers with an intention that they may use them only to save them-selves from extreme danger. They are not meant for everyday use.

Wrestling holds may be divided into four types (i) Holds requiring strength (Bhimsenee.) (ii) Trickly Holds (Hanumantee.) (iii) Locks (Jambuvantee.) and (iv) Limb-breaking holds (Jarasandhee.)

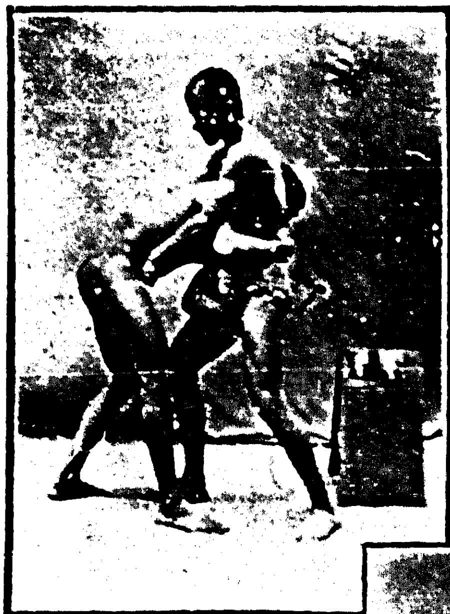
Untrained people, especially in villages, who have strength enough, make use of the first type of holds mentioned above and win wrestling bouts. Some specimens of this type of holds are given further.

The second type requires the help of a skilled tutor in wrestling. They have an advantage that knowledge of such holds enables the player to beat even a stronger opponent. A few important specimens of these also are given hereafter.

Locks are generally useful in exhausting the opponent. They enable the players to bring their opponents under their control, but they do not enable them to pin down their adversaries. Hence only some locks are given as specimens omitting finger-locks, hand-locks, wrist-locks, rib-locks, strangling locks, head-locks and so on.

Limb-breaking holds are also many but only some holds are given as specimens. The holds harm the limbs that are locked. Hence these dangerous holds are also omitted.

Some intersting Chain-holds are given instead, to enable the readers to form similar chains of their own. We are of opinion that though we have tried to make the Science of Wrestling as easy as possible still a skilled wrestling tutor is essential to produce the desired and lasting results.



No. 1

(B) Lifting the opponent by inserting one's hand between opponent's thighs.

When both are sparring for holds while standing, duck your neck under his right arm-pit (No. 1) and hold his loincloth by your left hand, passing it inbetween his thighs. At once lift him up, without giving him a chance to press you down (No. 2). In the same heat, bend forward and fling him on his back with the pressure of your chest (No. 3). Continue to press him down untill he is pinned down to the ground.



No. 2



No. 3

Plate 2 Nos. 174-176

(C) Lifting the opponent by inserting one's hand between the opponent'sthighs, in a reverse manner.

In the heat of standing wrestling, duck your neck under the opponent's right arm-pit. Let him grab your loincloth. Slide your right hand on his back and hold his waist (No. 1). Tighten your hold

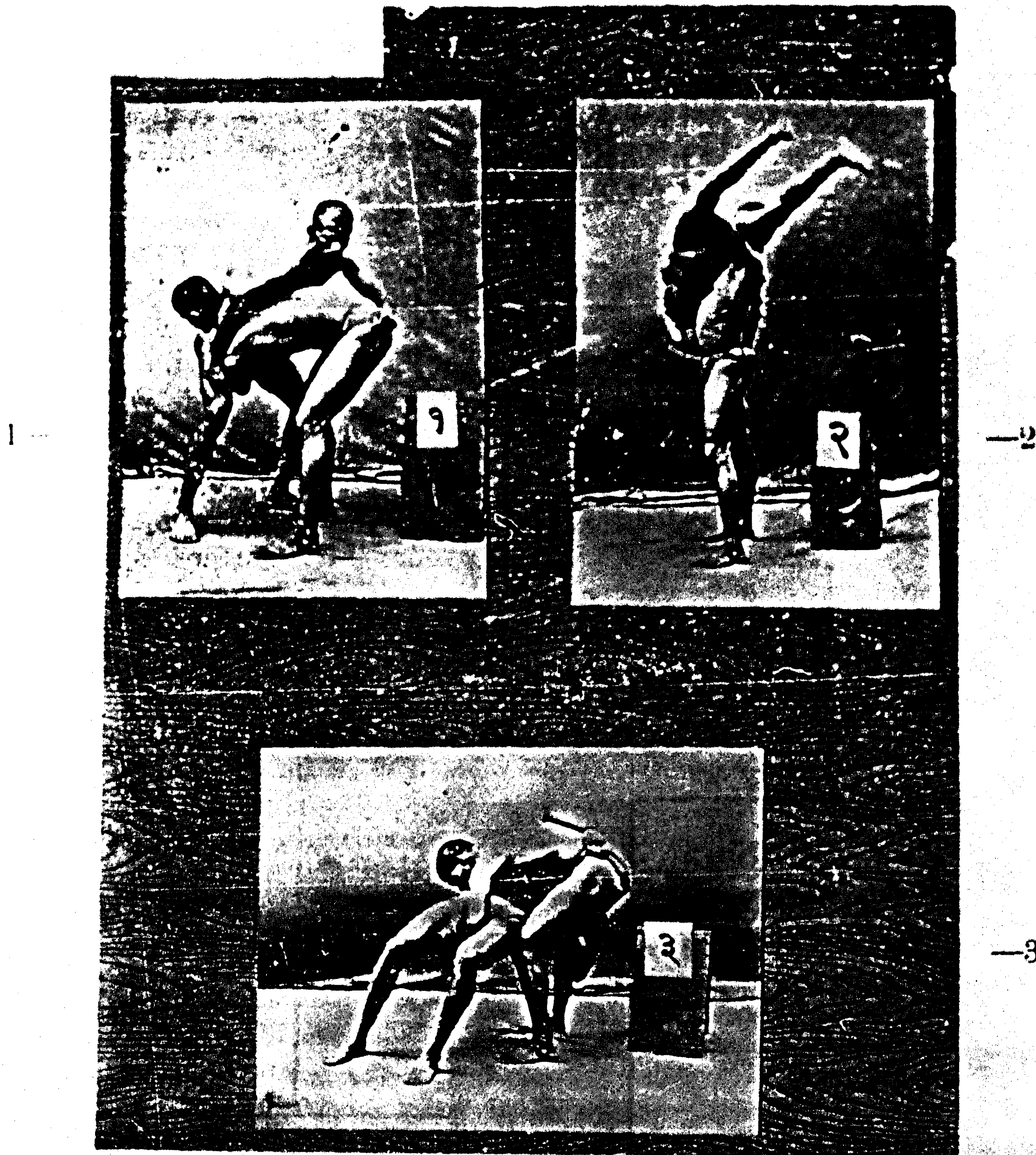


Plate 3 Nos. 177-179

by throwing your left hand through his thighs and before he presses you down with his weight, suddenly lift him up with one jerk in the position shown in (No. 2). Continue the same move and at once bend forward, without allowing him to weaken your balance by his jerks and bang him down on his back throwing the whole weight of your body on his chest (No. 3). He may try to bridge as illustrated in the picture, but break his bridge by the pressure of your body and pin him down.

N. B.—All these moves require quick continuity of action to ensure success. All the illustrations in each, represent one action. Pictures only show the stages through which the action progresses.

(*D*) *Waist back-press.*

While trying for holds, opponents come in the position (No. 1). At once let go the hand grip, rush forward, grasp his trunk by throwing your hands through his arm pits; press him back with your chest with one tremendous jerk and continue to press him still. Pull him up towards you and bend yourself down over his bent body and drop your body on his with force, until his legs lose their balance and he falls heavily on his back (Nos. 2, 3, 4).



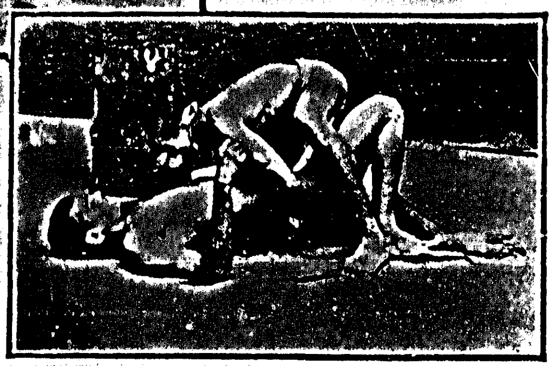
No. 1



No. 2



No. 3



No. 4

Plate 4

Nos. 180-183

1—
2—

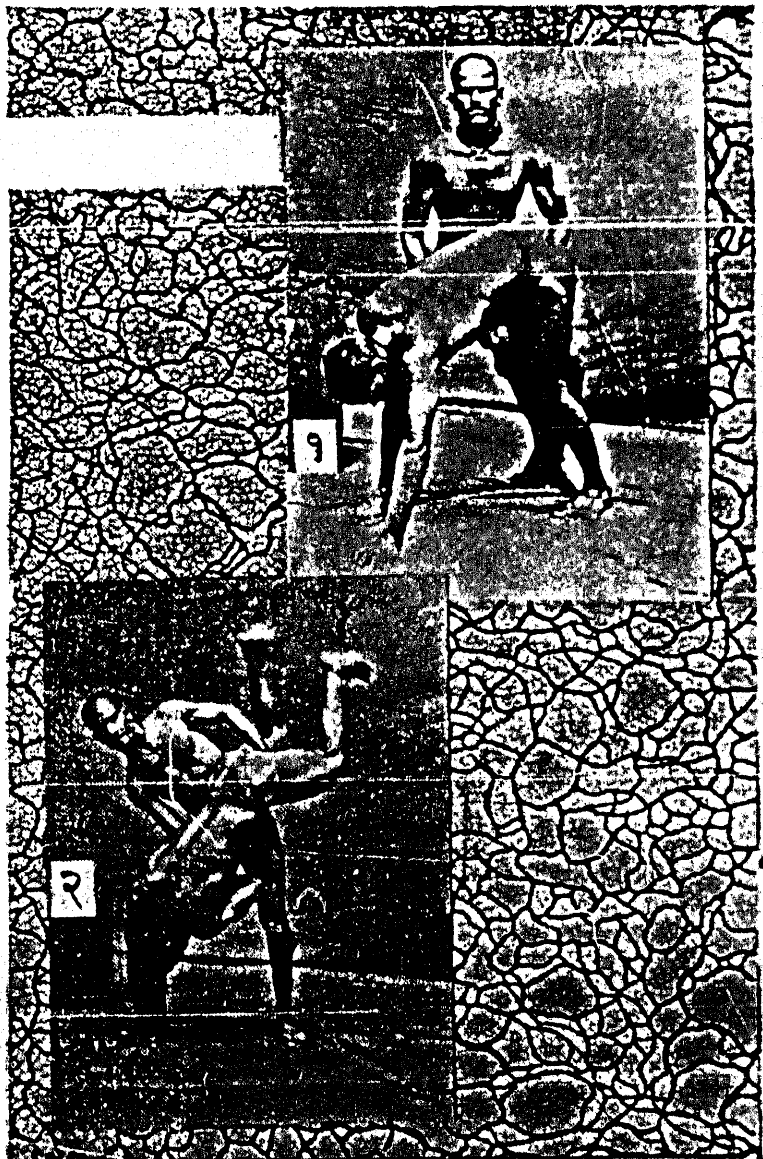
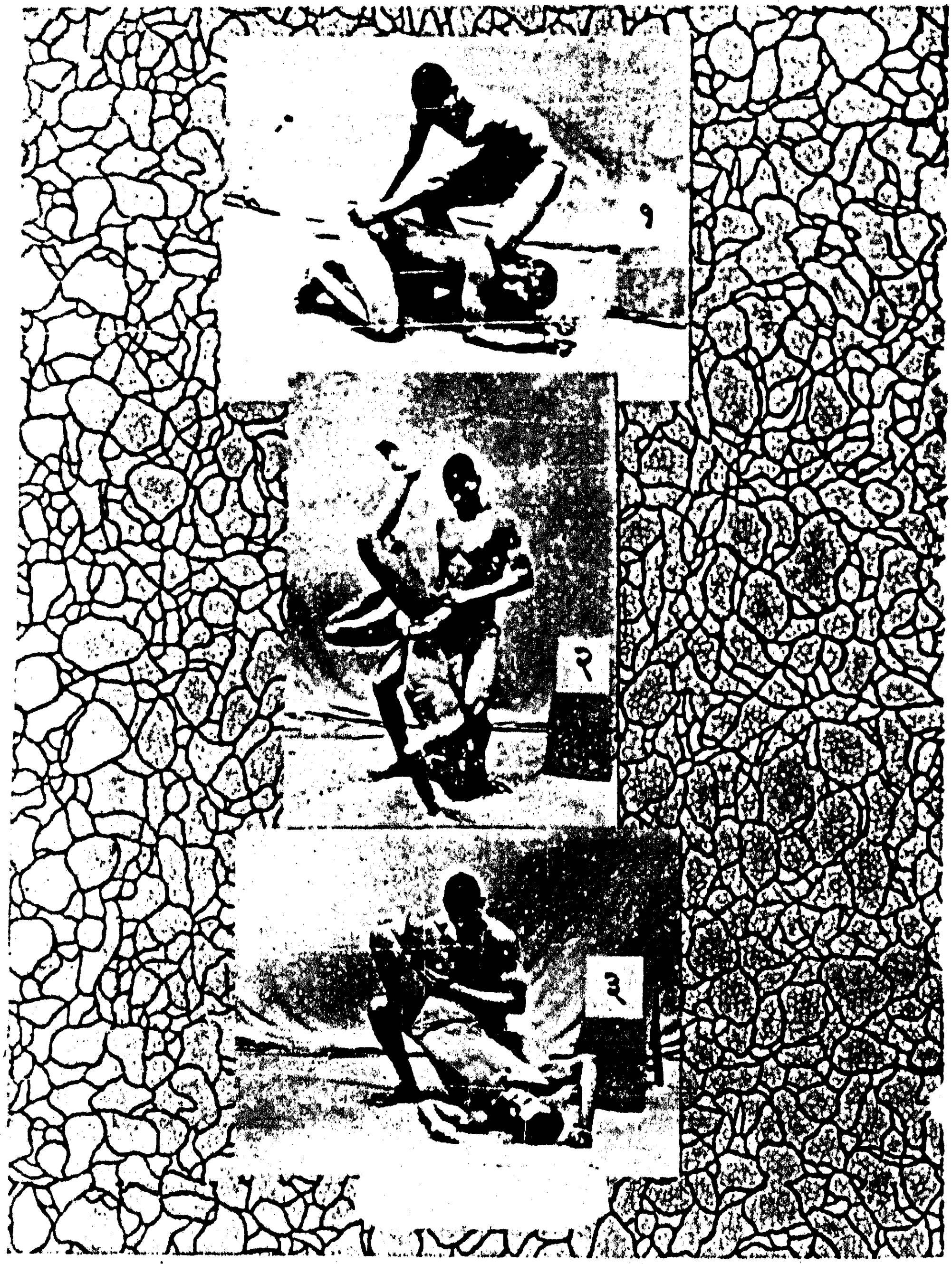


Plate 5 Nos. 184-185

(*E*) *Lift with loin-cloth-grip and reverse.*

While struggling for moves, bring your opponent in the position shown in (No. 1). At once grab his loin-cloth by inserting your left hand through his thighs from behind and complete the grip by your right hand near his belly. In the same heat lift him up by your left hand. Then bend your body (No. 2), to your right and fling him down on his back.



—1

—2

—3

Plate 6 Nos. 186-188

(*F*) *Neck-press and Hand-pull.*

Bring your opponent on all fours. Go to the left side of your opponent; press his neck by your knee and grab his loin-cloth with your hands. (No. 1). Press his neck down and lift him up with great force towards you, until he is lifted up head downwards as in (No. 2). Push his neck with your left leg and bring him up so that he is thrown down to the ground as in (No. 3).

1—

2—

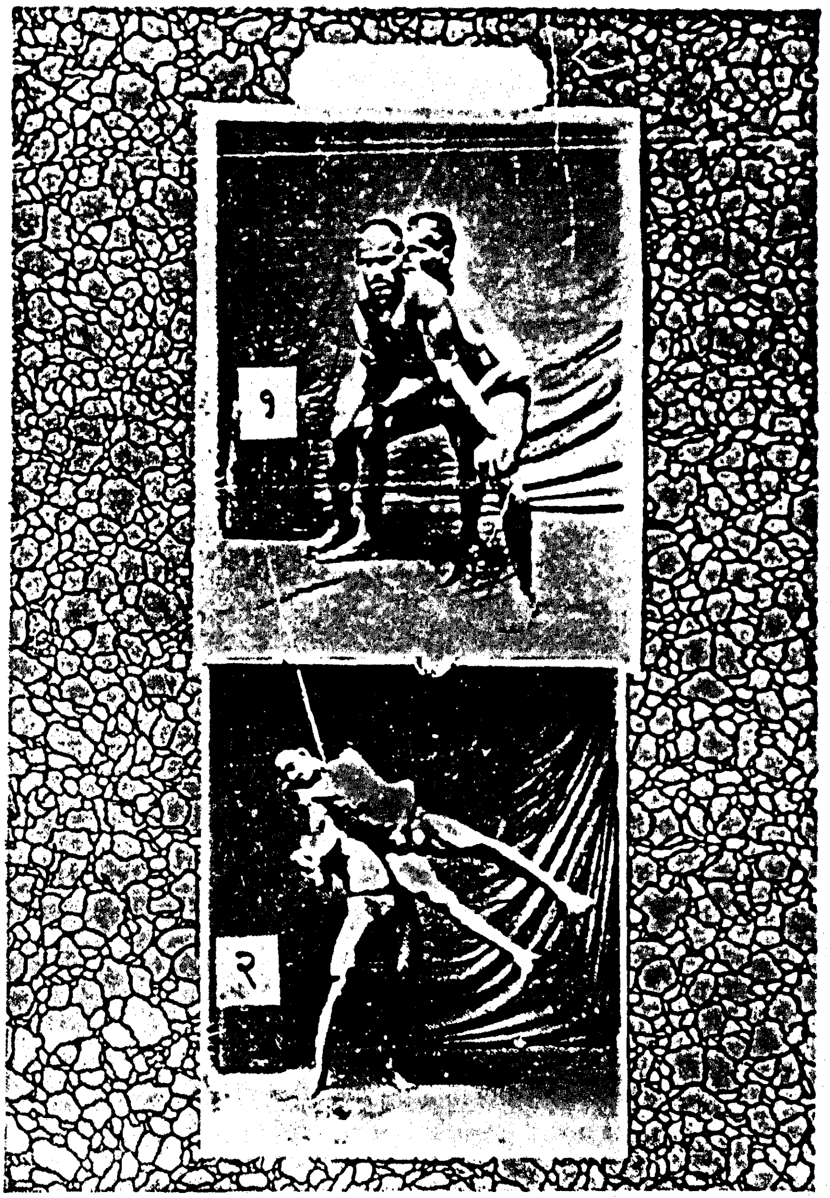


Plate 7 Nos. 189-190

(G) Body-lift and throw.

Go behind your opponent by any manœuvre and when you bring him in the position (No. 1), hold his arm by one hand and clasp his waist by the other. With a great force lift his body with the lever principle of your left side as in the position (No. 2). Lift him up thus and throw him head downwards on the ground. Care should be taken that his neck is not injured.



—1

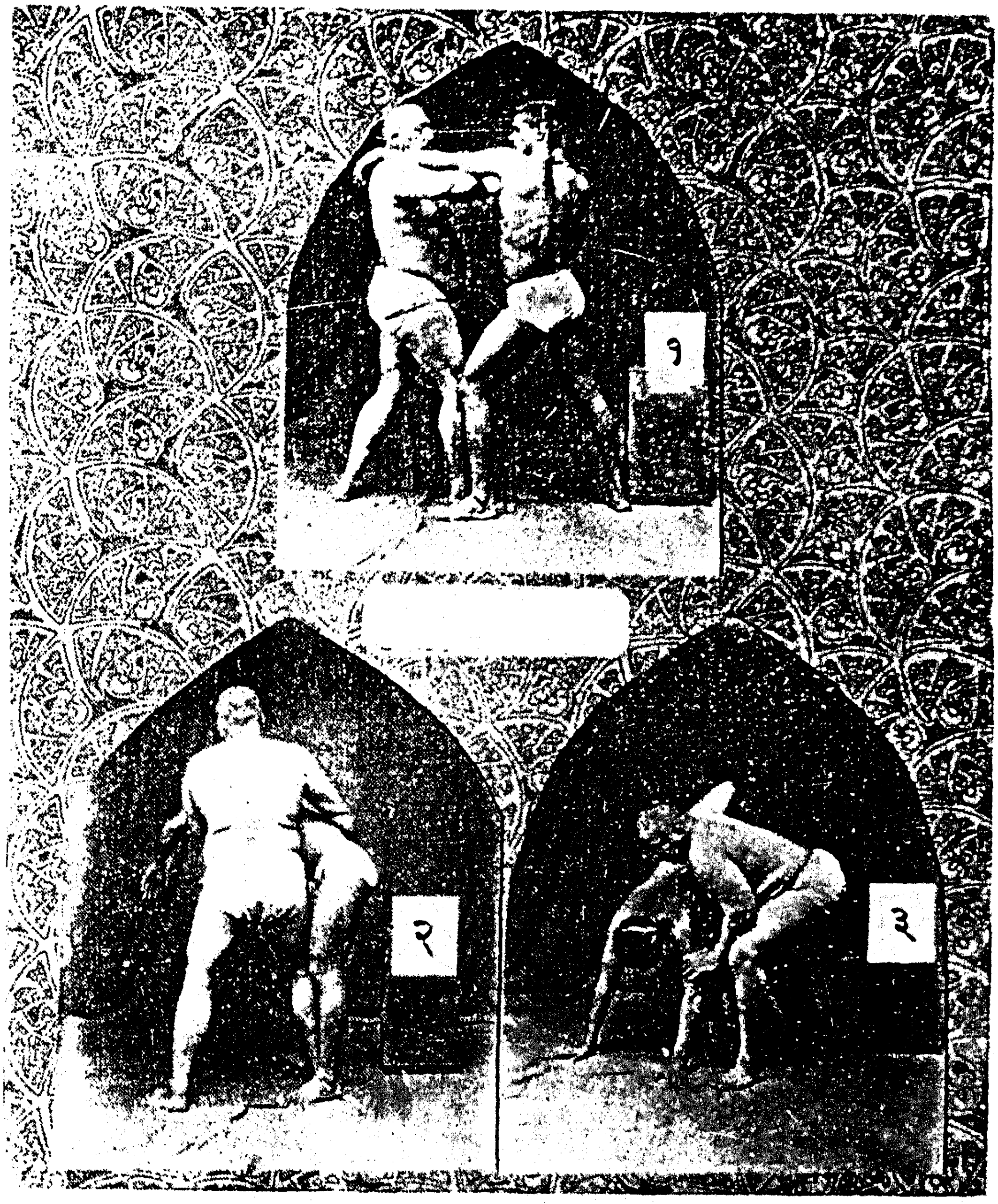
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Plate 8 Nos. 191-192

2. Tricky Holds (*Hanumantee*)

(*A*) *Arm-jerk forward*, (*Dastee*).

While your adversary is standing before you, hold his right wrist by your left hand; grab his right upper arm by your right hand from below (No. 1). Swing his right hand forward and to your right with both of your hands with such a force that his whole body turns in such a way, that you get the hold of his waist. When in this action he is sufficiently forward, let go the hold of his wrist. Get behind him by striding your left foot towards his back and hold his waist by your left hand and his right arm by your right hand (No. 2). You will thus get an advantageous position. Smartly employ any other hold (Say bodylift and throw) and bang him down.



—1

2--

—3

Plate 9 Nos. 193-195

(B) Arm-jerk and throw.

When your assailant places his left hand on your right shoulder, place your left hand on his right shoulder and jerk up his left arm by your right hand from below. (No. 1). Suddenly take a dive from under his left armpit, and get behind him, holding him by your right hand, (No. 2). Catch his waist by your right hand and his left hand by your left hand (No. 3). In this action, when you are going behind him you have to put your right leg behind his left, so that he may not be able to try *Tang* trick against you. In the same heat, roll him over his back by pressing down his neck and head or by overturning him.

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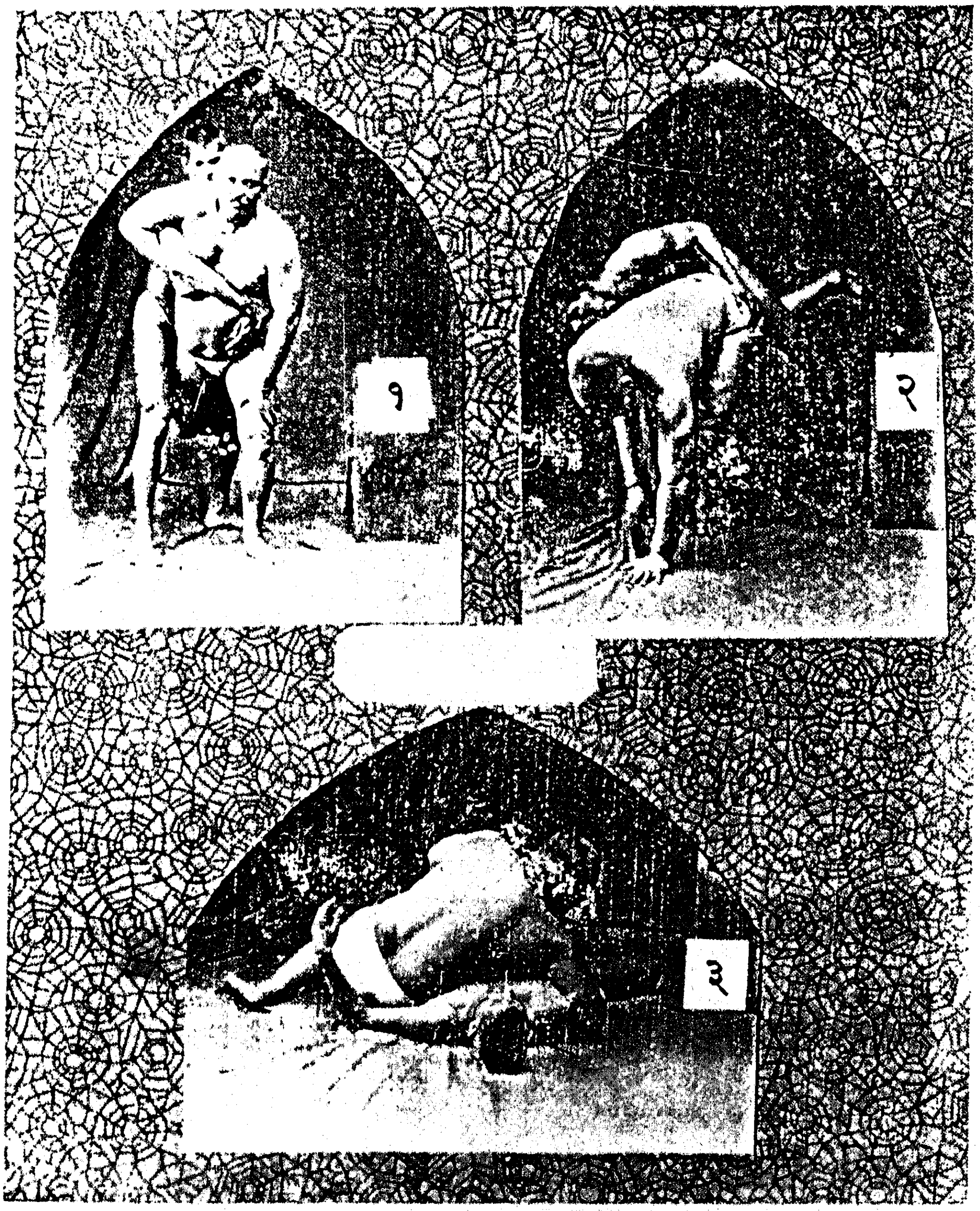
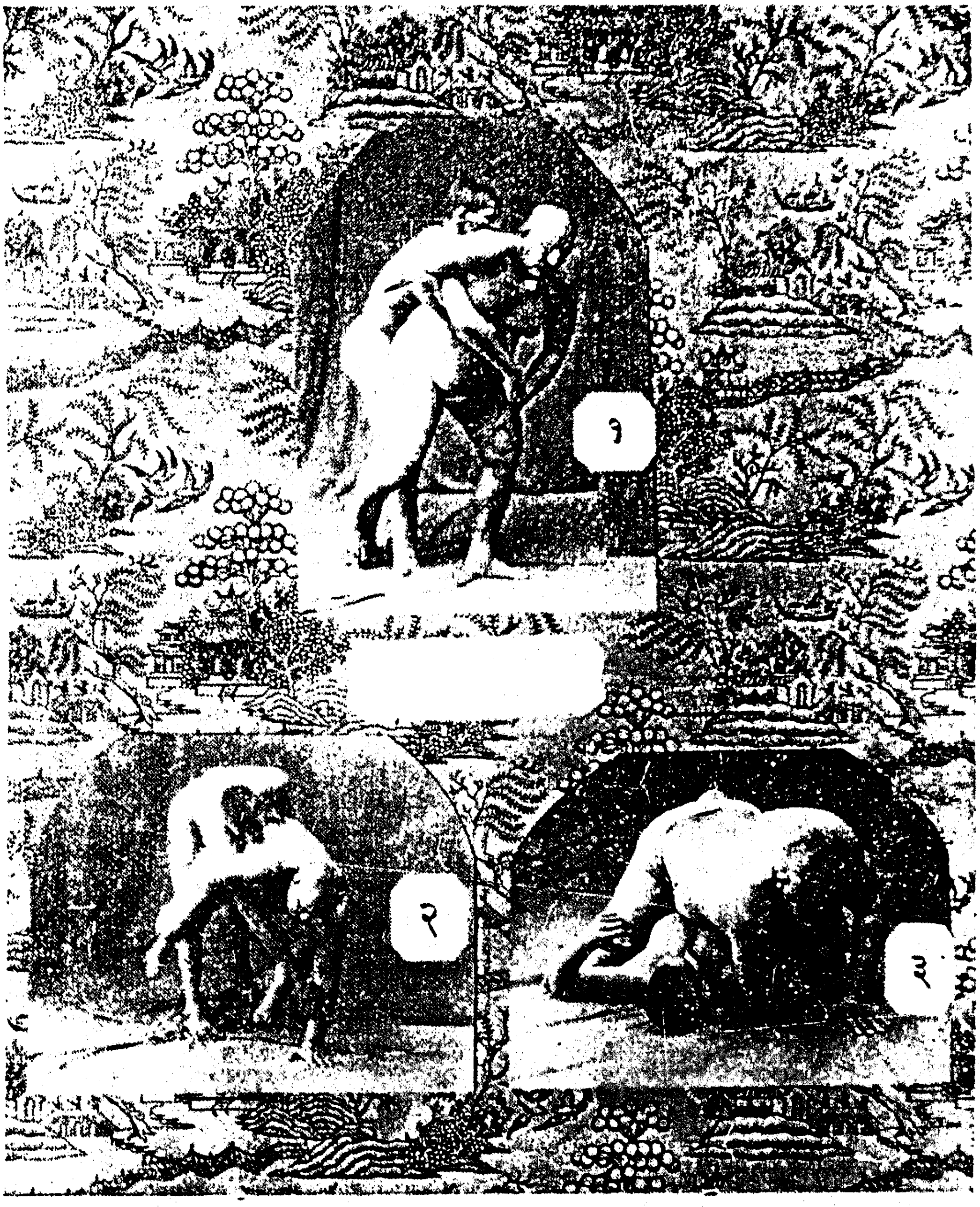


Plate 10 Nos. 196-198

(C) *Leg-throw from inside.*

In standing wrestling when your opponent is holding you from behind, catch hold of his right hand under your right arm-pit firmly and lift up his left leg entwining it by your right leg. (No. 1). Violently jerk him to your right in the same heat; bend down your right shoulder so as to lift him clean from the ground. (No. 2). Continue the move downwards with the same force and pin him heavily on his back within the twinkling of an eye, (No. 3).



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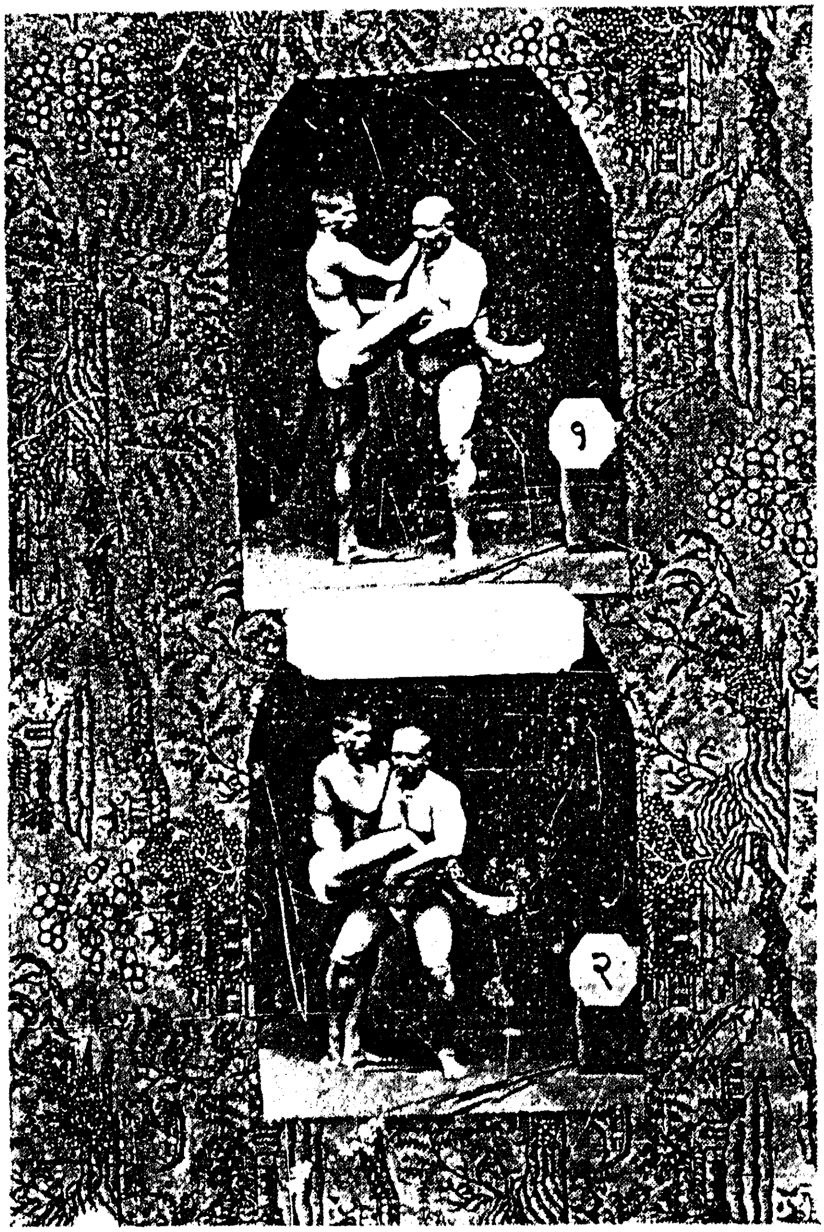
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Plate 11 Nos. 199-201

(D) *Leg-throw from outside.*

When your adversary gets behind you, hold tightly his right hand under your right arm-pit and hook your right leg against his right from outside, (No. 1). Lift him up and jerk his body towards your right by bending yourself down forcibly, (No. 2). Touch the ground with your right shoulder; continue the jerk and bang him down, (No. 3).



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Plate 12 Nos. 202-203

(*E*) *Single leg-hold and throw.*

While sparring for moves in standing wrestling, you bend a little forward and lift his rigbt leg by your left hand from below his right knee (No. 1). Then hooking his left leg by your right leg, make him lose his balance, (No. 2) and bang him down on his back.

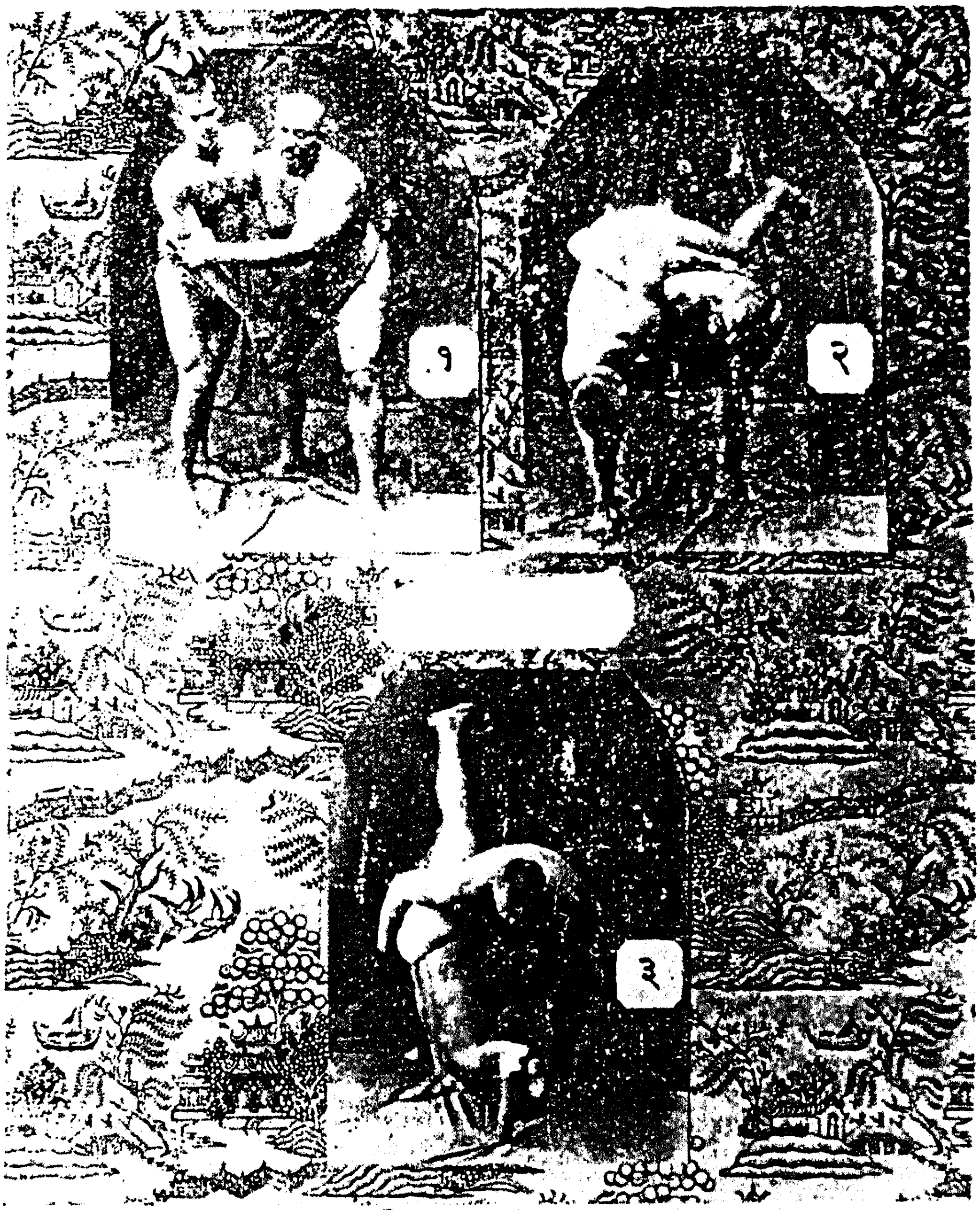
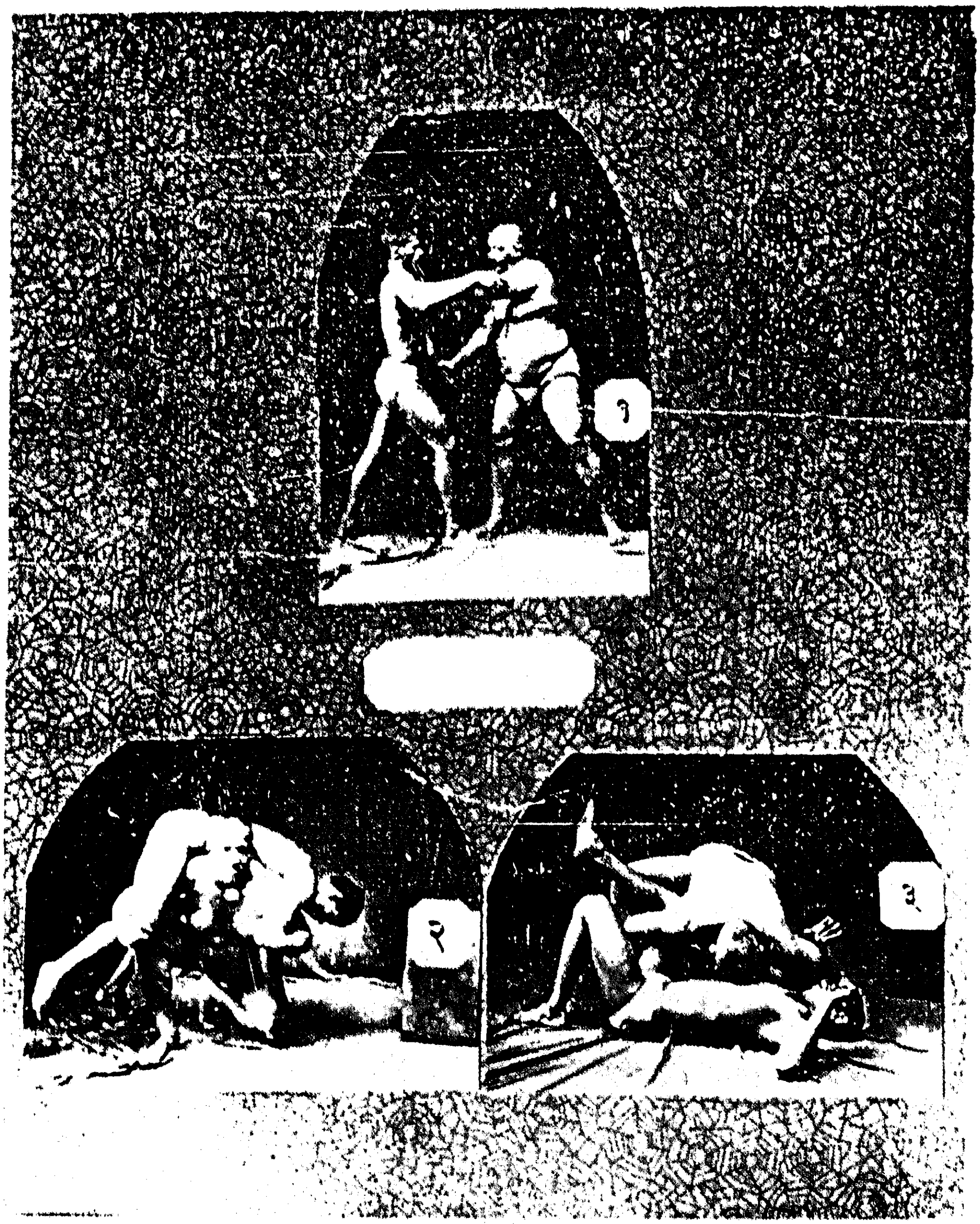


Plate 13 Nos. 204-206

(F) Cross-buttock.

In standing wrestling, when your adversary is close by your side, slide your right arm under his left arm-pit; catch hold of his waist from behind and grab his right arm by your left palm (No. 1). Suddenly stride your right foot forward, quickly dive below his body so that his body rests on your buttock (No. 2). Continue the buttock jerk (No. 3), until you fling him down on his back heavily.



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Plate 14 Nos. 207-209

(G) Arm and leg-throw.

When sparring for holds in standing wrestling, hold his right arm firmly by your left hand from within and grab his left wrist by your right hand (No. 1). Quickly stride your right leg forward, dive your head to your left, let go the hold of your right hand; then place your right hand in the hollow of the backside of his knee and raise up your head. Here you make him lie on your back when you have to throw him on his back heavily (No. 3). All these moves must form one continuous action.

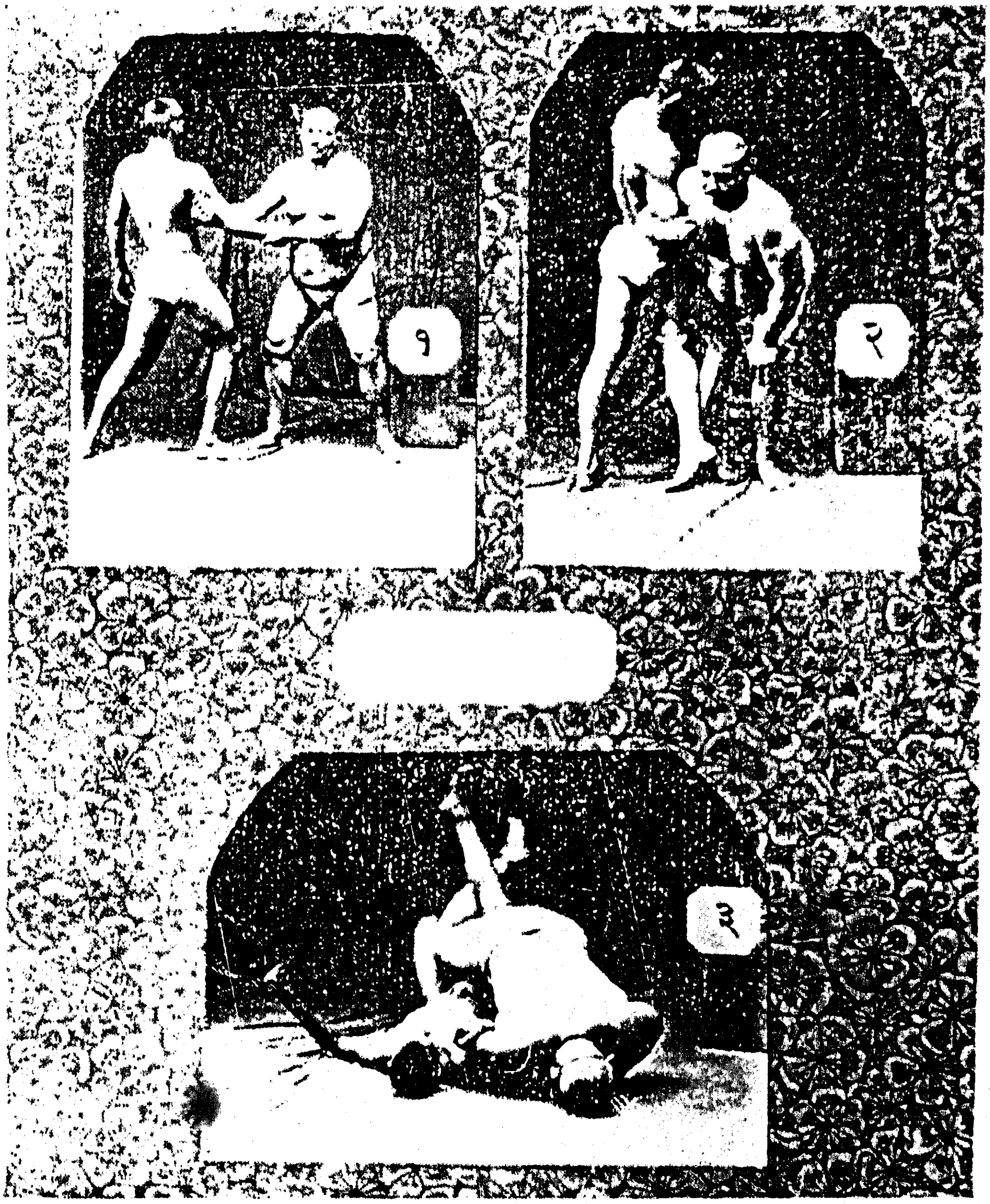


Plate 15 Nso. 210-212

(11) Inside Leg Hook and Throw.

Catch hold of your opponent's right hand as in shoulder-jerk (No. 1). Pull his right hand towards you; quickly stride your right leg and hook it against his right leg from within. Continue to hold his right hand firmly and throw your body-weight on him (No. 2). Lift his right leg by your right, press him down forcibly in the same heat and bang him down on his back (No. 3).

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Plate 16

Nos. 213-216

(1) *Flying mare.*

Catch your adversary as in shoulder jerk (No. 1). Suddenly take a turn to your left side, carrying his right hand over your right shoulder, with the grip tightened so that his body rests on your back. Here bend your knees a little. (No. 2). Sit down quickly, bend forward and pull him down from your back until he is flung on his back (Nos. 3 & 4).

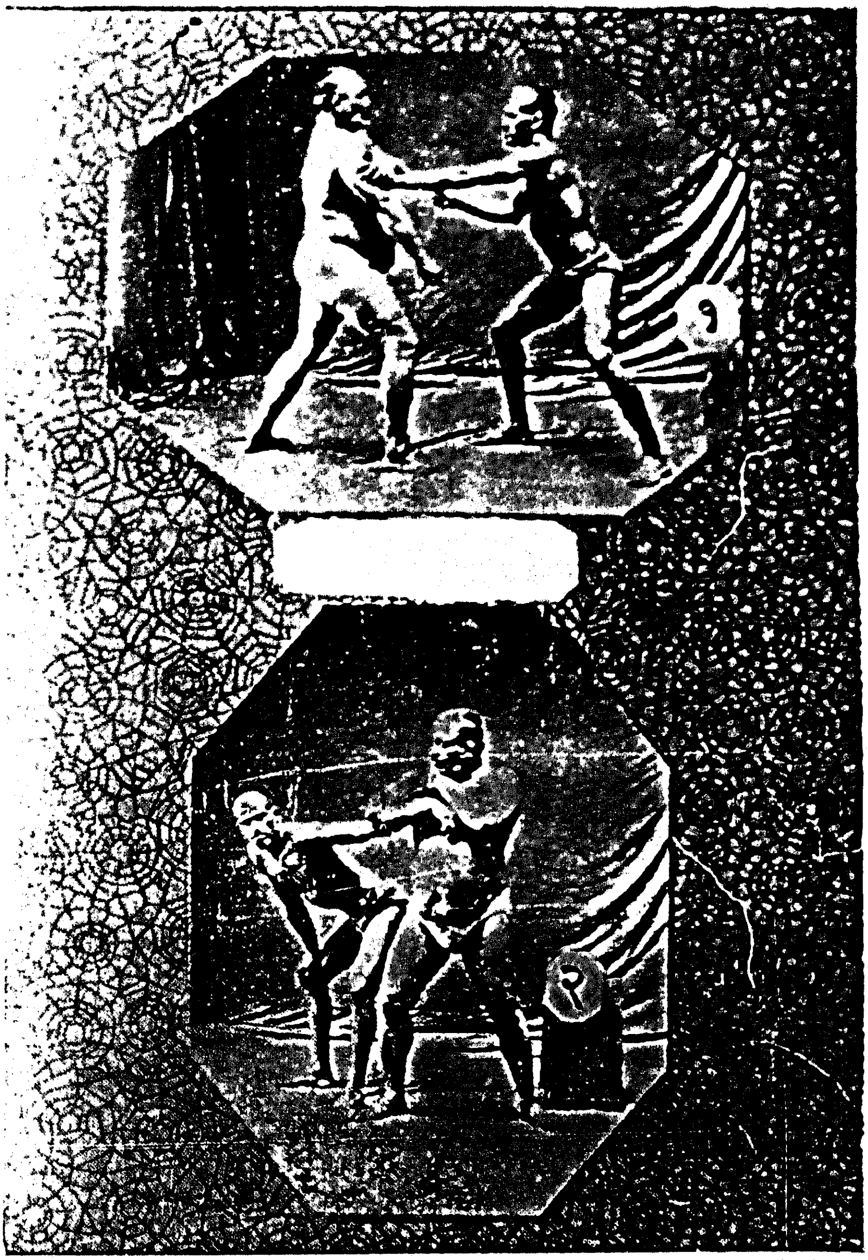
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Plate 17 Nos. 217-219

(J) Single Leg Lift and Throw.

In standing wrestling, bend a little forward and hold your opponent's waist from behind by your right hand (No. 1). The moment you see him balancing backward, stride your left foot forward. Sit down suddenly and lift his right leg by your left hand from below his left knee (No. 2). While lifting his right leg, take a quick turn to your right and pin him down on his back (No. 3).



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Plate 18 Nos. 220-221

3. Locks (*Jambuvantee*)

Arm lock :—When your opponent catches hold of your right arm by his left hand in standing wrestling, quickly clasp his left palm by your left hand (No. 1). Jerk his left hand towards your left, quickly bend your right hand at the elbow and lock with it his left hand which is under your control. At the same time you have to press his left palm on your right arm by your left hand (No. 2). As his left hand is slightly twisted the pressure is on his left elbow and he cannot attempt to extricate his hand lest it should be broken.



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Plate 19 Nos. 222-223

Arm and Neck Lock:—When your opponent is applying leg-pull from behind, his right hand is placed by him on your right thigh. Quickly catch his right hand (No. 1). Lift his locked hand up and press his neck from above by throwing your right leg over his neck by inserting it below his left arm (No. 2). In this lock his hand as well as his neck are entangled. If the opponent tries to extricate the lock, his hand, shoulder and neck are in danger of being harmed.



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Plate 20 Nos. 224-225

Single Ankle lock :—Bring your opponent on his belly. Press his right thigh from behind by applying the force of your left knee and press down his locked foot by your belly (No. 1). The more you bend and press, the more pain your opponent will feel at his ankle.

Double Ankle lock :—Bring down your opponent and force him to lie flat on the ground. First bend both his legs at knees. Then insert your right leg over his right thigh and your left leg on his left thigh. So that both his ankles are completely locked (No. 1); the more you press his ankles by your belly, the more bone-breaking pain will be felt by your opponent.

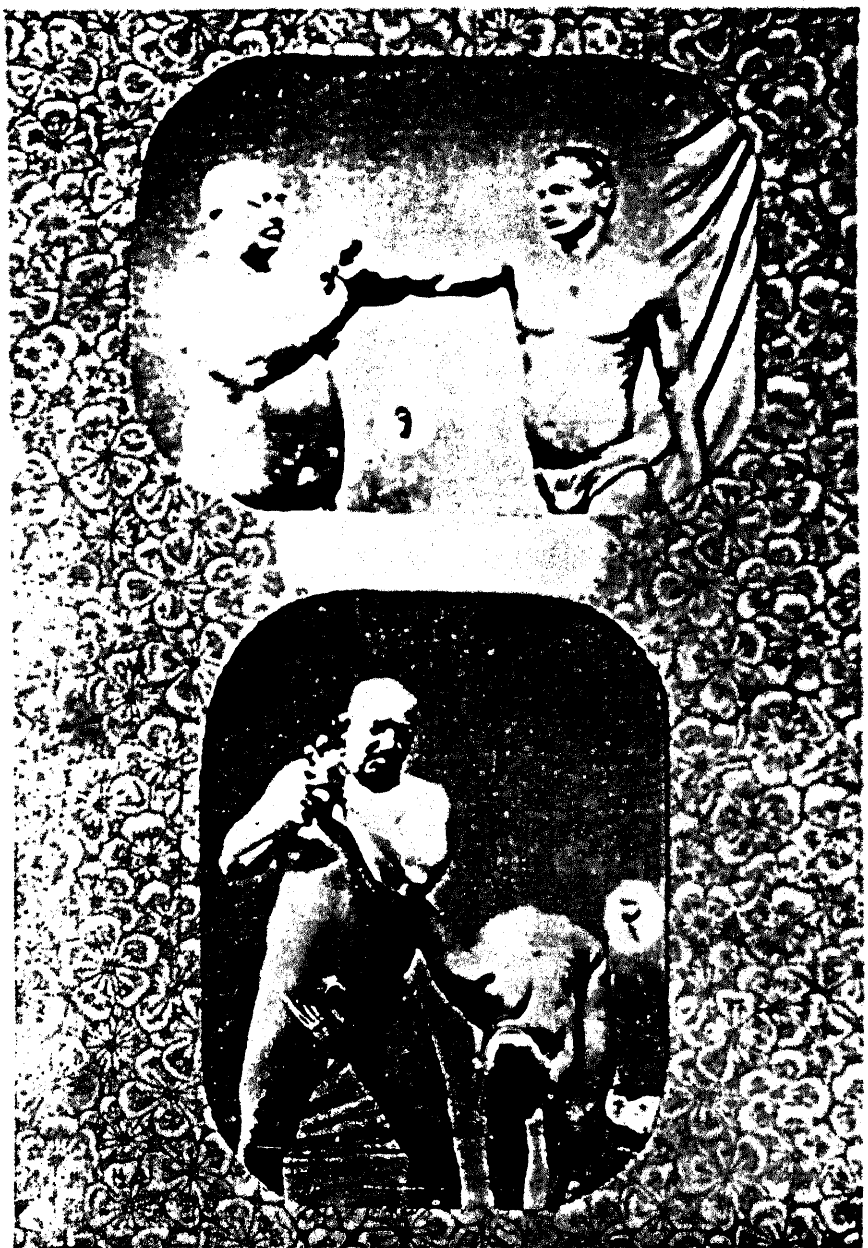


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Plate 21 Nos. 226-227

Neck-lock :—When you get your opponent down, lock his neck by pressing your right hand under his neck and catching his neck within your biceps and forearm. Tighten the lock with the help of your left forearm (No. 1). You can lock his neck in standing wrestling as well, (No. 2). In both the positions the opponent is almost strangled.



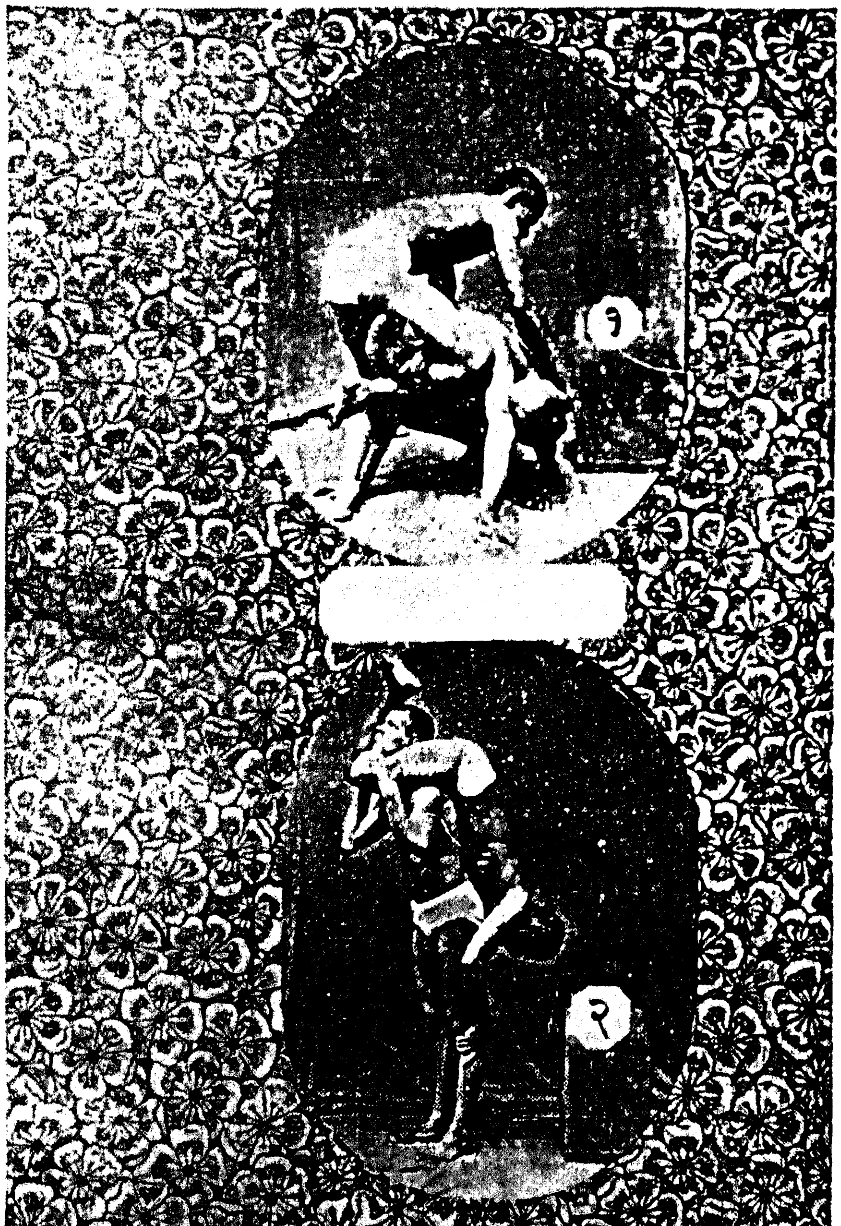
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Plate 22 Nos. 228-229

4. Limb Breaking (*Jarasandhee*)

Wrist-breaking :—When your opponent catches your left hand a little above your wrist by his right hand, press forcibly his right hand, grip by your right hand at the very place; twist his right wrist towards your left with the force of both your hands (No. 1) when thus his wrist is twisted, press his locked elbow reversely. Your opponent, to save himself from wrist-breaking, has to turn himself as in No. 2. If you desire, you can break his right hand at the elbow by further twist.



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Plate 23 Nos. 230-231

Strangle-hold :—When your opponent is below you, lock his neck from above by your right leg and lock it by gripping your right foot at the ankle by your left leg under the knee-cap as in (No. 1). If the opponent quickly gets up to loosen your lock, press his neck which is in your leg-lock, catch his left leg with your right hand (No. 2) and roll him down and disturb his balance and heavily overturn him. In this hold the neck is almost strangled.

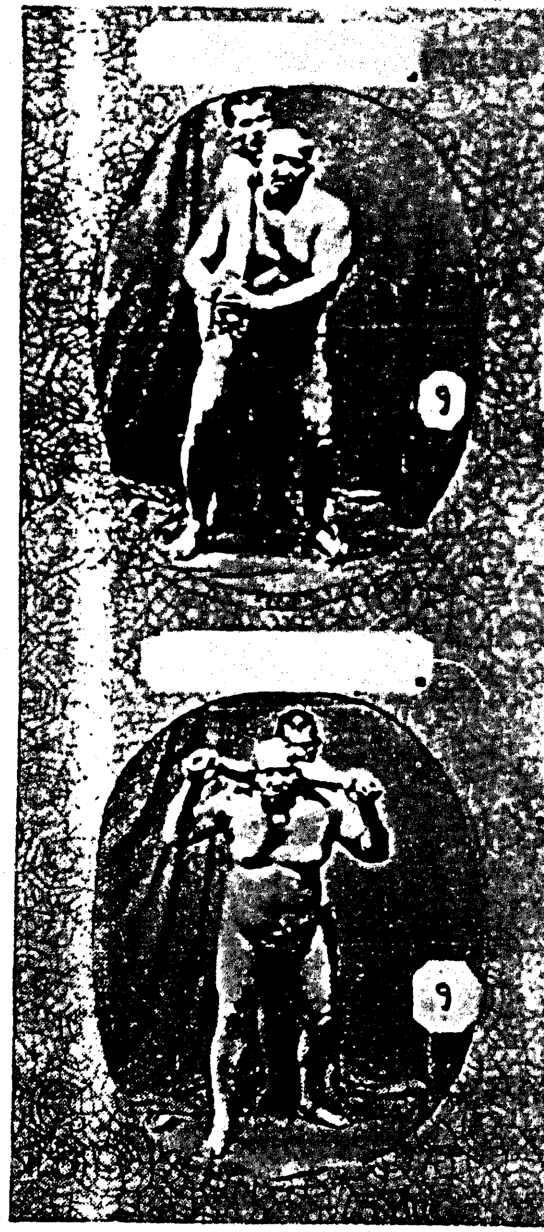


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Plate 24 Nos. 232-233

Hand-pull and wrist-lock on the back :—Bring your opponent on all his fours and press him down by the force of your chest. Grab his wrists suddenly from within with your hands (No. 1). Pull his wrists and twist them reversely so as to bring them on his back and try to press them up towards his shoulders (No. 2). In this trick his hands stand in danger of being broken.



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Plate 25 Nso. 234-235

Shoulder lock Flying Mare—First Variety:—Catch your opponent's right wrist with both hands as we do in ordinary Flying Mare trick. Here you are to twist his hand reversely and pull it down by applying lever principle with the help of your right shoulder. In this trick his hand may be broken (No. 1).

Secound Variety :—Catch hold of your opponent's left wrist by your right hand and his right wrist by your left hand cross-wise. Take a vigorous turn and pull the hands against your shoulders as we do in ordinary Flying Mare. Here you are to twist his hands reversely and pull them down over your shoulders. In this trick also the hands are in danger of being broken (No. 2).

A Chain of Holds :—This is one specimen. Indian wrestling is so complex and varied that it is impossible for a pair to go through the same chain of holds. Every time there will be a new chain. There are a great number of *holds* and *counters* and hence every chain will be ever new and interesting in show and effect, even in friendly wrestling not to say of a contesting wrestling. The greater the experience of wrestlers, the greater will be the variety of chain holds.

Stand as in (No. 1). Apply cross buttock (No. 2). Your opponent counters it by hooking his right leg against your right leg (No. 3). Let go the hold of your left hand and turn to your right violently (No. 4). Apply leg-hook from inside by your right leg against his right leg (No. 5). If he counters it by applying the same *hold* reversely, push his back with your right hand and loosen the hook, keeping yourself behind your opponent (No. 6). Then apply *scissors hold* while in semi-standing position and press him (No. 7). He counters it by holding your hand and side rolling (No. 8). To save yourself from fall, quickly turn to your right and roll on your belly (No. 9). Then your opponent tries *moje Cheer trick* (injuring your ankle) on you; so kick your opponent with your other leg and extricate yourself from the hold (No. 10).

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Plate 26 9 Nos. 236-245



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Plate 27 Nos. 246-257

The demonstration of offensive-defensive tricks:—Try to get behind your opponent by ducking your head under his right arm-pit (No. 1). Your opponent blocks your move by stepping his right foot back (No. 2). Now duck your head from below his left arm-pit suddenly (No. 3); and try to apply *Cross buttock* (No. 4). Your opponent blocks your hold by hooking your right leg by his left (No. 5). You should now apply lever principle by using your right leg against both his legs from behind to fling him on his back (No. 6). Your opponent saves himself by bending forward on all fours (No. 7). Under such circumstances grab his neck by your left hand and endeavour to apply *Leg-hook* from inside by hooking his left leg by your left from behind (No. 8). He counters your hold by applying the same hold reversely (No. 9). Disentangle your left hand and left leg by vigorous jerk to your right and bring him below you on all fours. Quickly grab his loin-cloth with your right hand. Apply lever principle, by applying your left leg against his left hand (No. 10). Now do not allow him to counter your move. First sit down quickly and violently turn him to your left, by lifting him (No. 11). In the same heat, overturn him over your body, keeping the hold firm and pin him down on his back (No. 12).

This is another interesting specimen in which the *moves*, *holds* and *counters* are natural. Every wrestling bout is thus a new specimen.

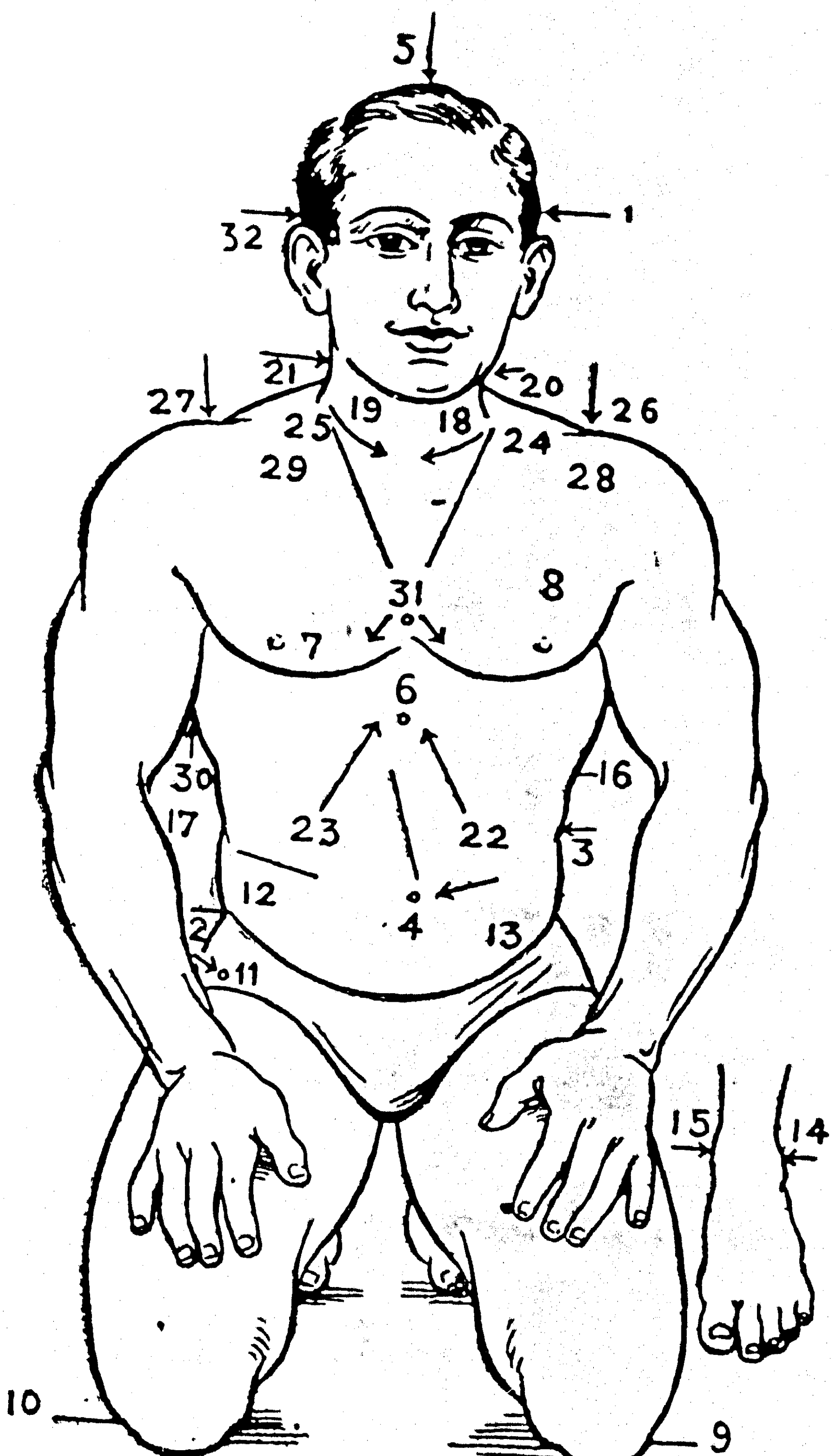
2. Daggar-fight

Introduction :—In ancient times swords, daggers, bows, arrows etc., were the only war weapons. Soldiers were trained specially in the use of these weapons. In actual warfare, the trained soldiers do get the benefit of training. But even in peace times, training ought to be continued so that the people in general may get the benefit of it. Hence special movements, tricks etc., are generally planned to maintain the skill and efficiency in the use of these weapons. The limbs of the body must be also trained to undergo particular moves so that they will enable the soldiers to defeat their opponents, without themselves being exhausted. Practice in Dagger-fight is one of such exercises useful to soldiers.

In order to enable the learners to grasp quickly particular moves in daggar-fight, the figure of a man is drawn showing therein the vulnerable places with numbers. The numbers are explained with the mention of names of strokes practised in daggar-fight. There are special books which treat of different *thrusts* and *counters* in positions like sitting, standing and lying. Here we intend to give only a few chains of some thursts in daggar-fight as specimens. The fighter is declared to have won when he is successful in snatching away the daggar from the hands of the opponent and is in a position to injure him with the same daggar.

The learner is supposed to keep up the practice of the moves in daggar-fight every day. Unless you are regularly drilled therein, you will not be able to practise them on the spur of the moment. The knowledge of these moves will enable the fighter to protect himself and his friends even. In peace times they serve the purpose of the physical exercise.

The technical names of different thrusts :—(1) Tamacha (2) Kambar (3) Kotha (4) Cheer (5) Sheer (6) Hool (7) Antara (8) Palta (9) Janu Seedha (10) Janu Ulta (11) Ran (12) Bhandara Ulta (13) Bhandara Seedha (14) Palat (15) Kadaka (16) Pahilu Seedha (17) Pahilu Ulta (18) Halakoom Seedha (19) Halakoom Ulta (20) Shaharag Seedhee (21) Shaharag Ultee (22) Janava Seedha (23) Janava Ulta (24) Hemayal Seedha (25) Hemayal Ulta (26) Modha Seedha (27) Modha Ulta (28) Hasali Seedhee (29) Hasali Ultee (30) Bagal (31) Seena (32) Bahera.


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No. 258

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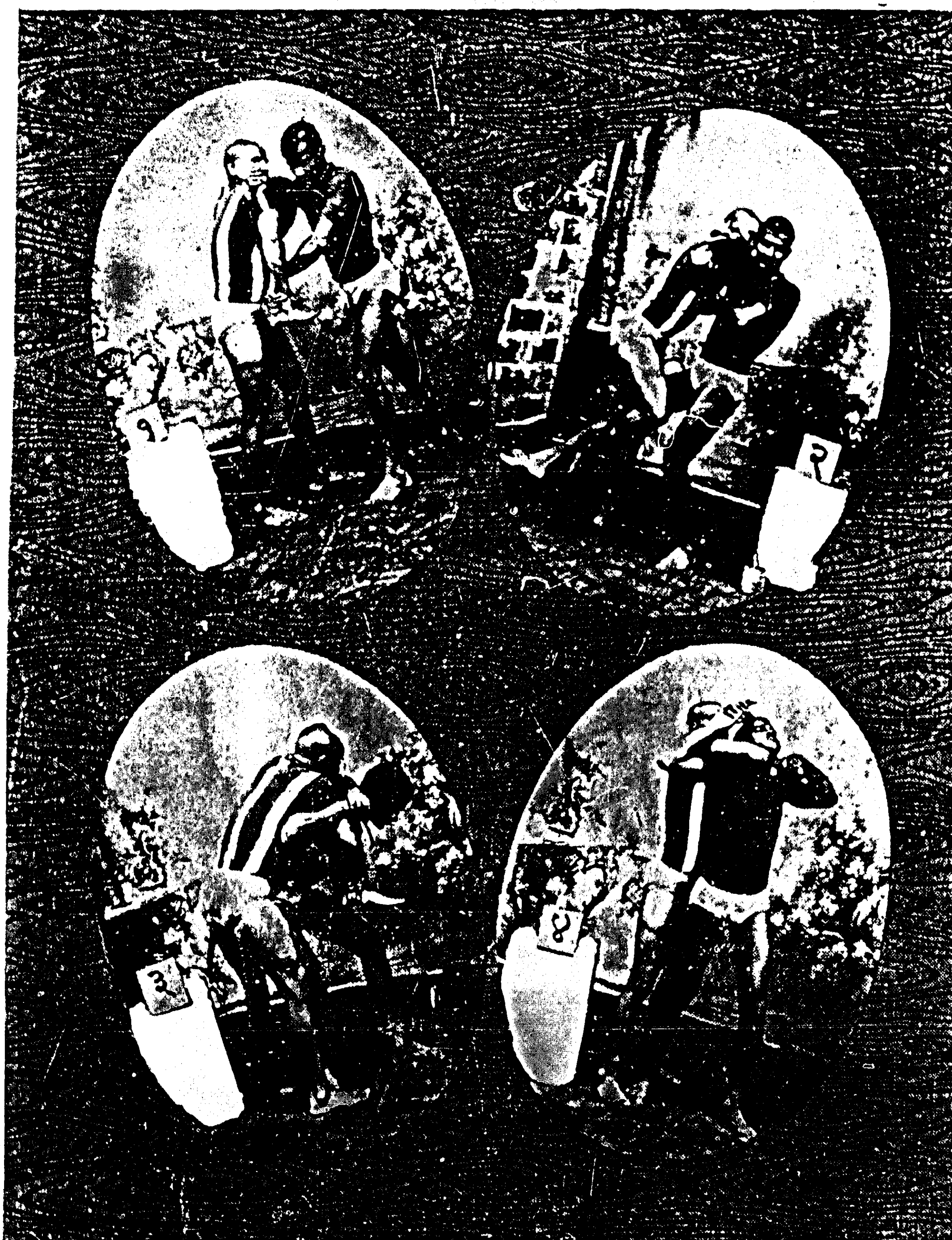


Plate 28 Nos. 259-262

A few specimens of Daggar-Fight Chains

Waist Chain No. 1 :—When you attack your opponent with the waist thrust with your righthand-daggar, he twists your right wrist with his left hand (No. 1). He tries to thrust you on your right elbow. Before you are struck, quickly grab his right hand with your left and apply Leghook from inside against his right leg with your right leg (No. 2). The opponent counters it by applying Flying mare (No. 3). You should suddenly counter it by Neck hold with your right hand and twist his right hand with your left hand forcibly so that the daggar automatically drops down from his hand (No. 4). You are now in a position to thrust him with your dagger. The opponent is thus disarmed and is, therefore, defeated.

Cheer Chain No. 2 :—If your opponent tries to thrust the dagger between your legs to cut the body upwards (cheer action), catch hold of his right hand with your left and push him back as in No. 1. Stride your right leg forward and apply Leghook from inside against his right leg (No. 2). Your opponent counters your hold by employing scissors hold (No. 3). Before he completes the scissors hold, apply Legthrow from outside by your right leg (No. 4) and throw him heavily on his back (No. 5). Now he is under your control. Twist his right hand and take away the dagger from his hand.

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Plate 29 Nos. 263-267



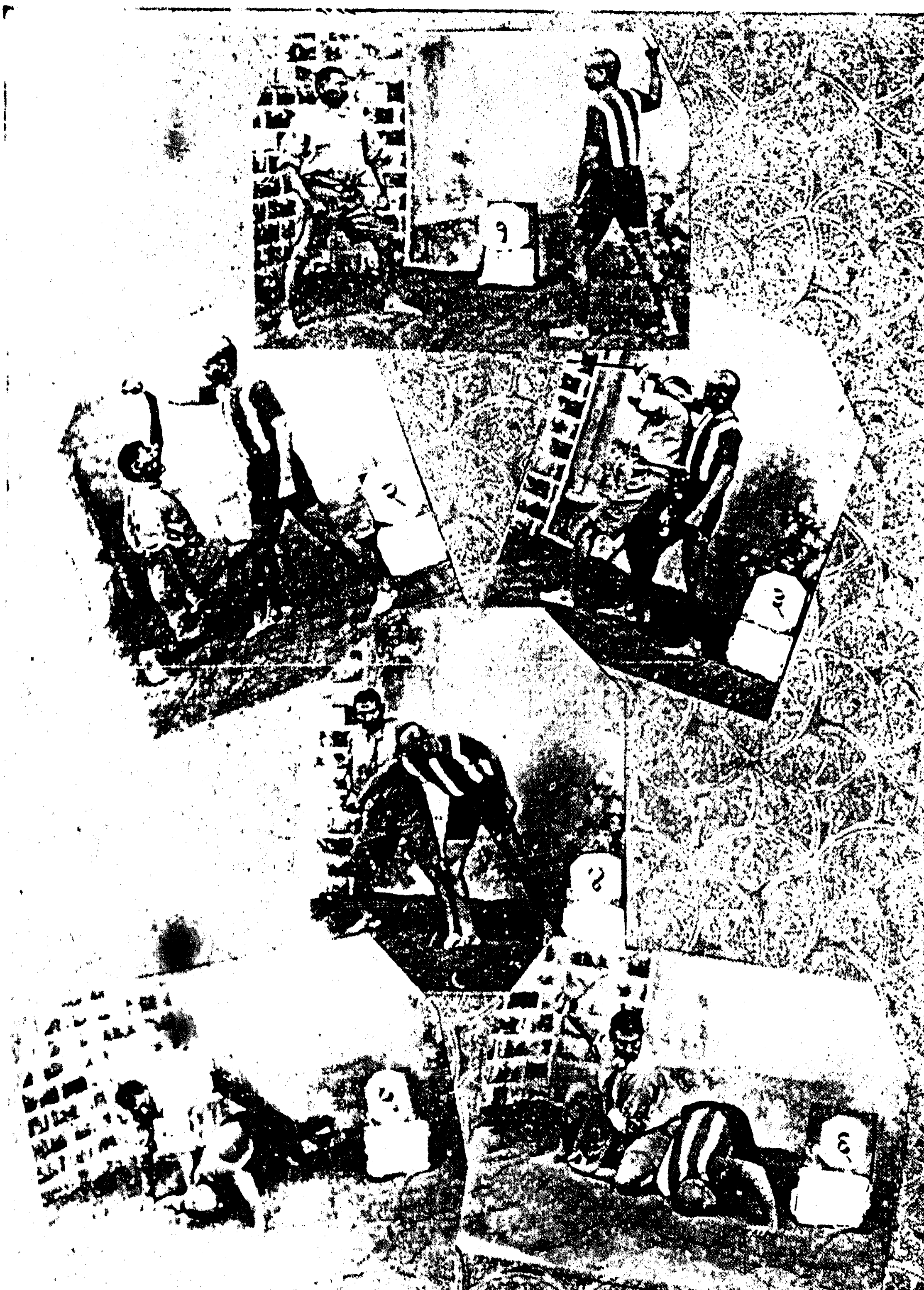
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Plate 30 Nos. 268-270

Shoulder Chain No. 3 :—When your opponent endeavours to thrust at your right shoulder, throw down your dagger and hold his right hand with your right hand (No. 1). Twist his right hand vigorously, get behind him and hold his waist by your left hand (No. 2). Then your opponent tries to extricate himself by twisting your left hand. He thus frees himself from your hold. Then you should try to snatch his dagger with the help of both of your hands (No. 3).



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Plate 31 Nos. 271-276

3. Binot

Introduction :—The Science of protecting oneself without any weapon from one who has a weapon in his hand, existed in days of yore. Now-a-days hardly any one believes in this Science as those knowing it are rarely seen to-day. The etymology of Binot is this. It is a Hindi word composed of 'Bin' means not and 'Ot' means something to protect. Thus it means, that it is the Science which enables one to protect oneself from one's enemy having a weapon, stick, a sword, a dagger, a spear, a knife, a pistol, or any such thing in his hand, skilfully and courageously without having any weapon in one's hand. It is a difficult science and very dangerous to practise even. But its holds are based on those of wrestling and it enables the player to be active and skilful. In every day practice, it is a form of exercise.

Herein we have tried to illustrate a few holds of Binot as specimens out of a number of holds which form a separate science.

Holds of Binot

Tamacha Cut No. 1 :—When your opponent, with a sword in his right hand, attempts to strike at you just above your left ear, face him with courage and with your eyes directed to him quite ready to frustrate his attack by your serpentine movement (No. 1). Suddenly stride your right leg and plant it firmly with your knee erect and kneel down on your left knee. Catch his right wrist with your left hand thus preventing him from striking (No. 2). Catching of the wrist is the most important step. Take a vigorous turn to your left from below his right hand until his right hand is twisted. In this quick turn, you should go within the winking of an eye through the position (No. 3 and 4). Plant your left foot on his right foot (No. 4) and continue the twisting of his hand until he rolls down on the ground, to save the breaking of his hand (No. 5). Now his right hand is completely under your control. Press the twisted hand with both your hands. Plant your left knee on his right arm, twist his right wrist, take away the sword from his hand and hold it in your right hand, ready to strike at him (No. 6).

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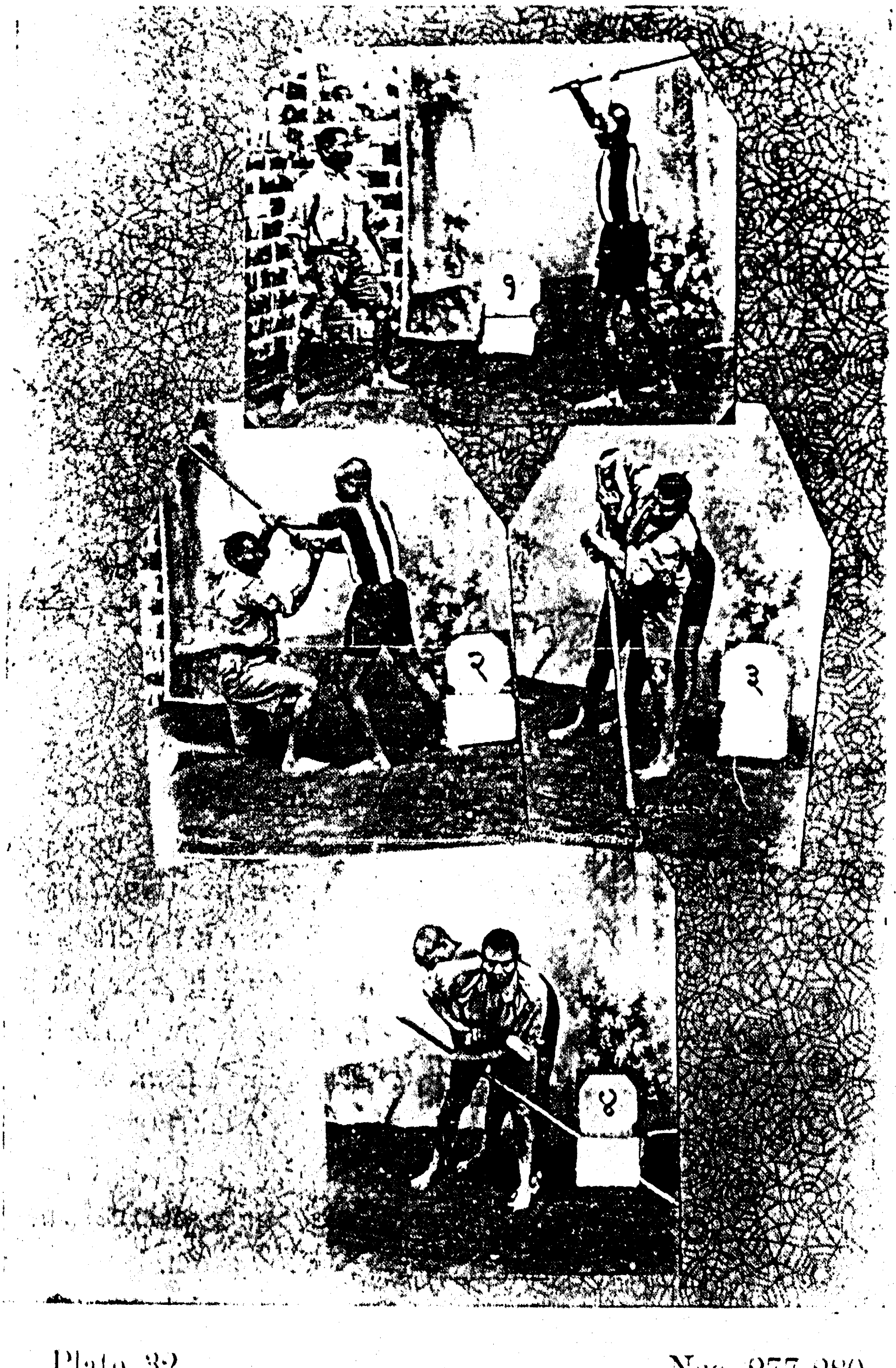


Plate 32

Nos. 277-280

Head-stroke No. 2 :—When your adversary endeavours to strike you on the head with a long stick, stand firm on your legs with your eyes directed to his stick (No. 1). Suddenly dash forward, take a sudden seat, with your right leg erect and well planted and the left knee on the ground. Hold his hands with your hands as in (No. 2). Take a vigorous turn to your left and dive below him so that his hands are twisted and he is under your control (No. 3). Now twist his right hand with your right and his left hand with your left. Bend down as much as possible so as to press his belly on your back (No. 4), continue to twist his hands until his grips are loosened and you are able to snatch away the stick from his hands.

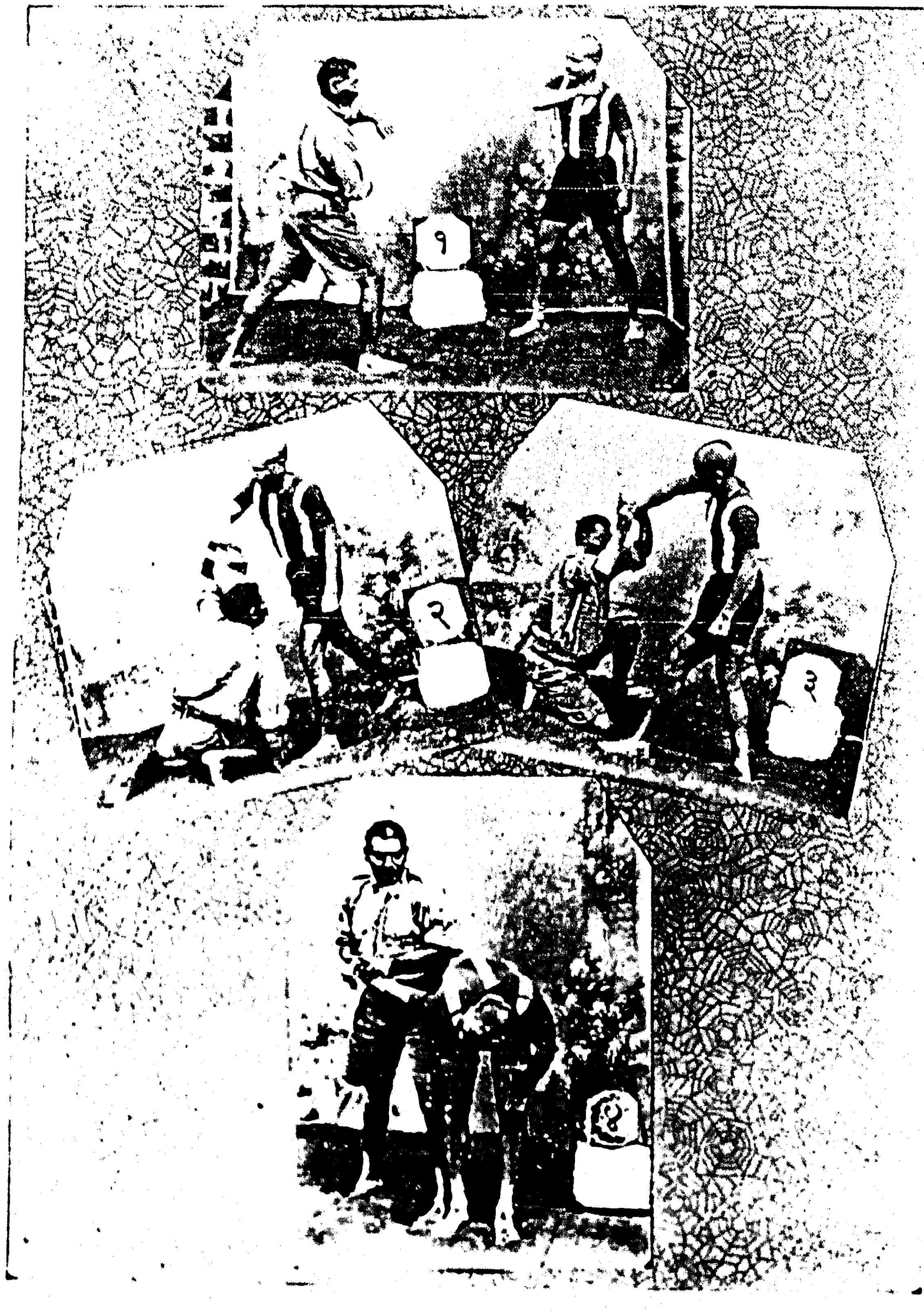
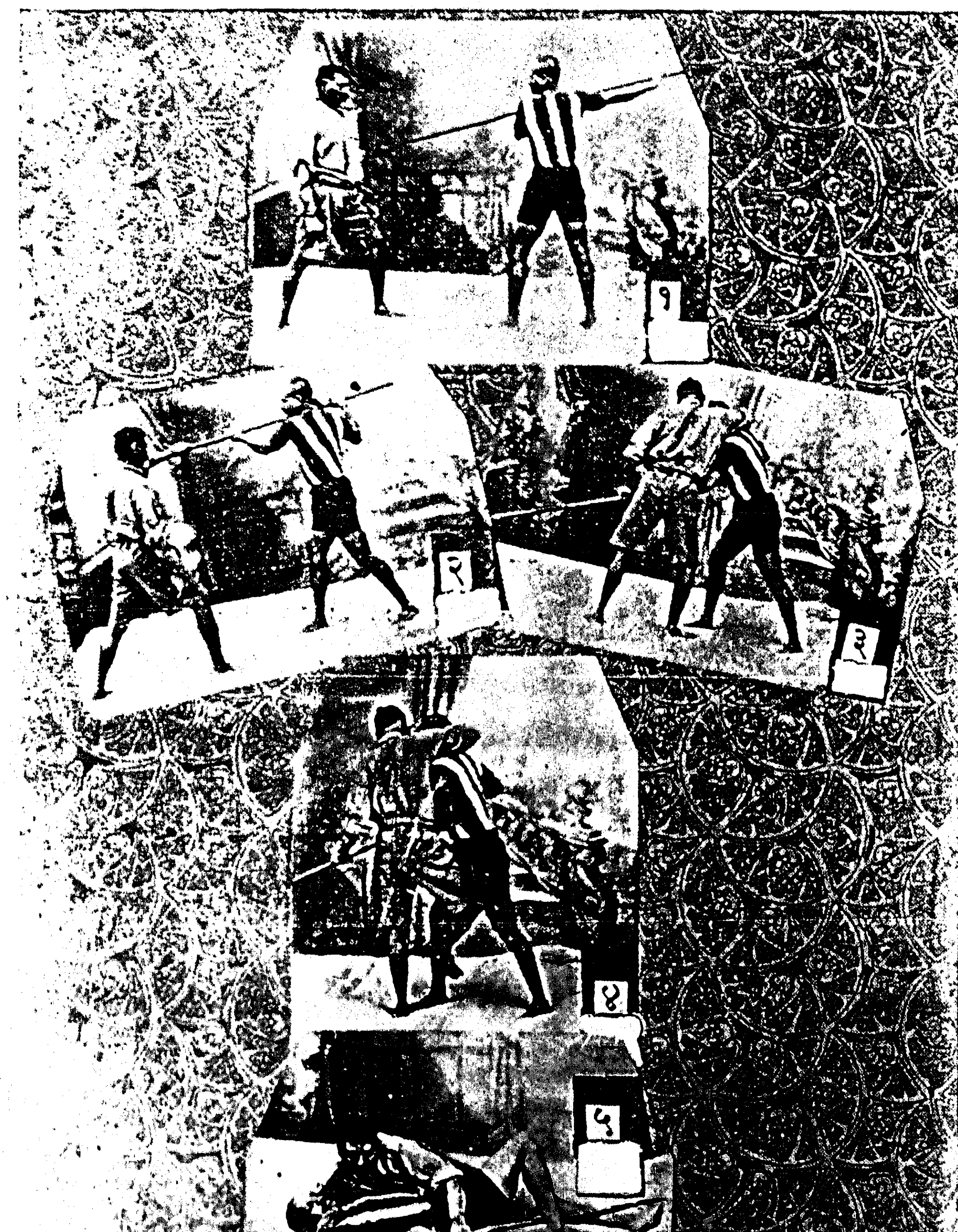


Plate 33 Nos. 281-284

Arm-pit thrust No. 3 :—When your foe tries to thrust at your left arm-pit with a dagger in his right hand, face him with dash and courage eye to eye (No. 1). Suddenly kneel down in front of him and prevent his thrust by catching hold of his right hand with your left (No. 2). To have a complete hold ou him, raise your left knee and hold fast his right fist with your right hand too (No. 3). Move to your right and continue to twist his hand with the force of both your hands until you are successful in getting behind him and he bends before you to save his hand from breaking. Twist it still further and snatch the dagger from his hand (No. 4).



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Plate 34 Nos. 285-289

Spear-thrust No. 4:—When your opponent endeavours to thrust at you with a spear in his hands, be alert with your left foot forward (No. 1). Stride your right leg a long way until you are able to catch the middle of the spear. Push it further and downwards (No. 2). Quickly catch hold of his neck by your right hand from behind and pull aside his chin with force. Slide your grip of the spear to the convenient distance (No. 3). In the same heat apply *leg throw* against his left leg by your right, tightening your neck-hold (No. 4). Fling him forcibly to your right, with the pressure of your chest until he falls down heavily on his back. Continue to press him down, twist his hands and snatch the spear (No. 5) from his hands.

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Plate 35 Nos. 290-294

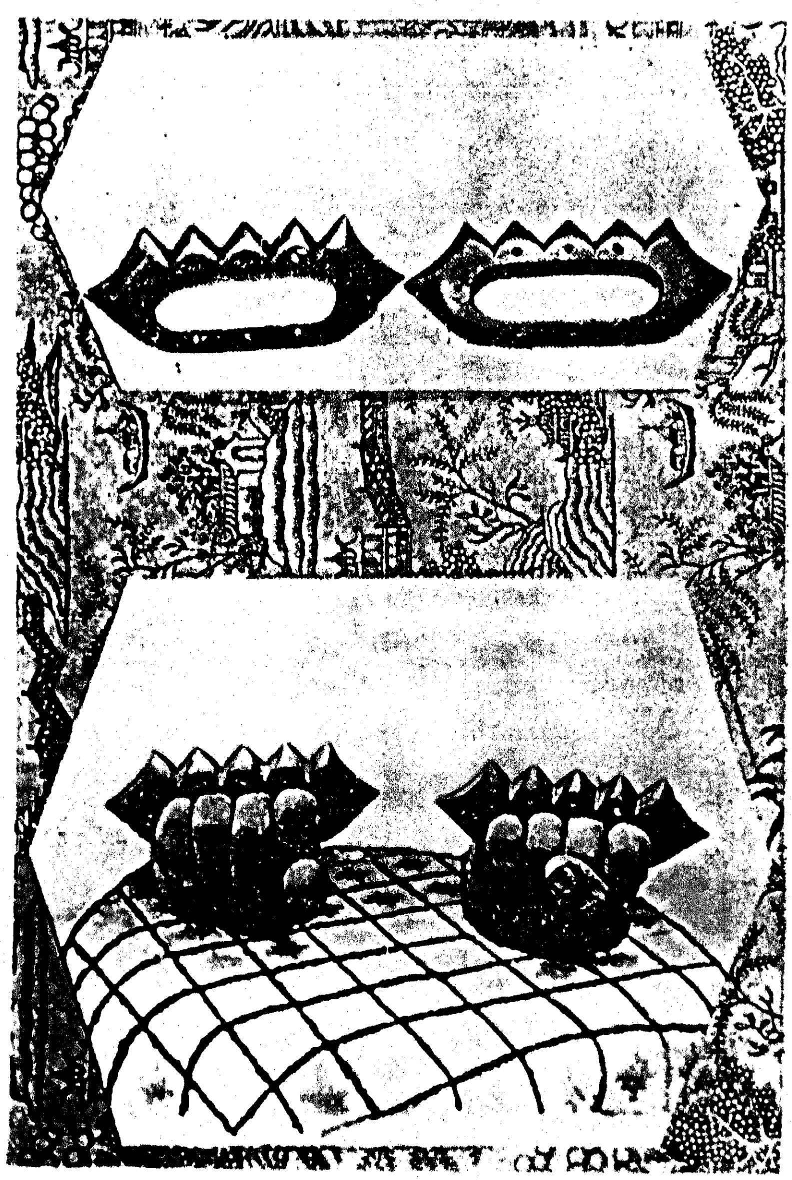
Neck Cut No. 5 :—When your opponent suddenly holds your right hand with his left and is ready to cut off your neck with his sword (No. 1), quickly step forward, catch his right wrist with your left hand and stop his move in this way (No. 2). Suddenly catch his right hand with your right hand also and twist it with the force of both your hands (No. 3). Continue vehemently to move to your right and below him until you are in a position to apply on him Leg-throw from outside (No. 4). Without losing time, hurl him from your right until he falls down heavily on his back. Press him down very hard, twist his right wrist with your left hand and snatch off the sword with your right hand (No. 5).

4. *Vajra-Mushtee Wrestling*

Introduction:—This type of wrestling is far different from the common wrestling which is generally played in modern Wrestling Tournaments. In this wrestling, the wrestling bout is not finished even if one of the combatants is pinned down to the ground on his shoulders. On the other hand a clever wrestler of this type chooses to be on his back to the ground as there are particular holds which he can with advantage, easily employ against his opponent while lying on his back. In that position he faces his opponent and his hands and feet are allowed free movements as preliminary to certain specific holds. When however the hand of the opponent, possessing the horn-weapon (Vajra) is locked completely, he is said to have been defeated and the wrestling bout is declared to be over.

The horn-weapon:—It is to be put on the fingers of the right hand. Here is a typical weapon one inch thick, made of the horn of an animal. No. 1 shows how the weapen is; and No. 2 shows how it is to

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Plate 36

Nos. 295-296

be worn. It has five points. In olden days when this wrestling brought about the death of one of the wrestlers, this weapon was made of hard metal, like steel etc. But as days rolled on, the nature of this type of wrestling also became mild and horn is used instead of metal in making this finger-weapon. This weapon is used to strike the opponent on the skull and hand, for injuring him The points of the weapon, when hit hard, wound the wrestler and in this type of wrestling both the wrestlers skilled in their art become besmeared with blood. Hence this is a sort of terrific wrestling. The horn weapon is put on fingers and the palm assumes the form of a fist-Vajra mushti-and hence the wrestling played with the help of this weapon is called Vajra-Mushtee Wrestling. This wrestling is, in fact, a combination of ordinary Wrestling, Jujutsu (Japani wrestling) and Boxing. The holds employed therein are the same as in ordinary wrestling. Like Japani Wrestling, it ends in the hand, possessing the weapon, being locked. Like Boxing, one wrestler strikes the other with his armed fist. Generally, the skull and hands are struck in this type of wrestling. Owing to the pointed weapon, this is more dangerous than Boxing.

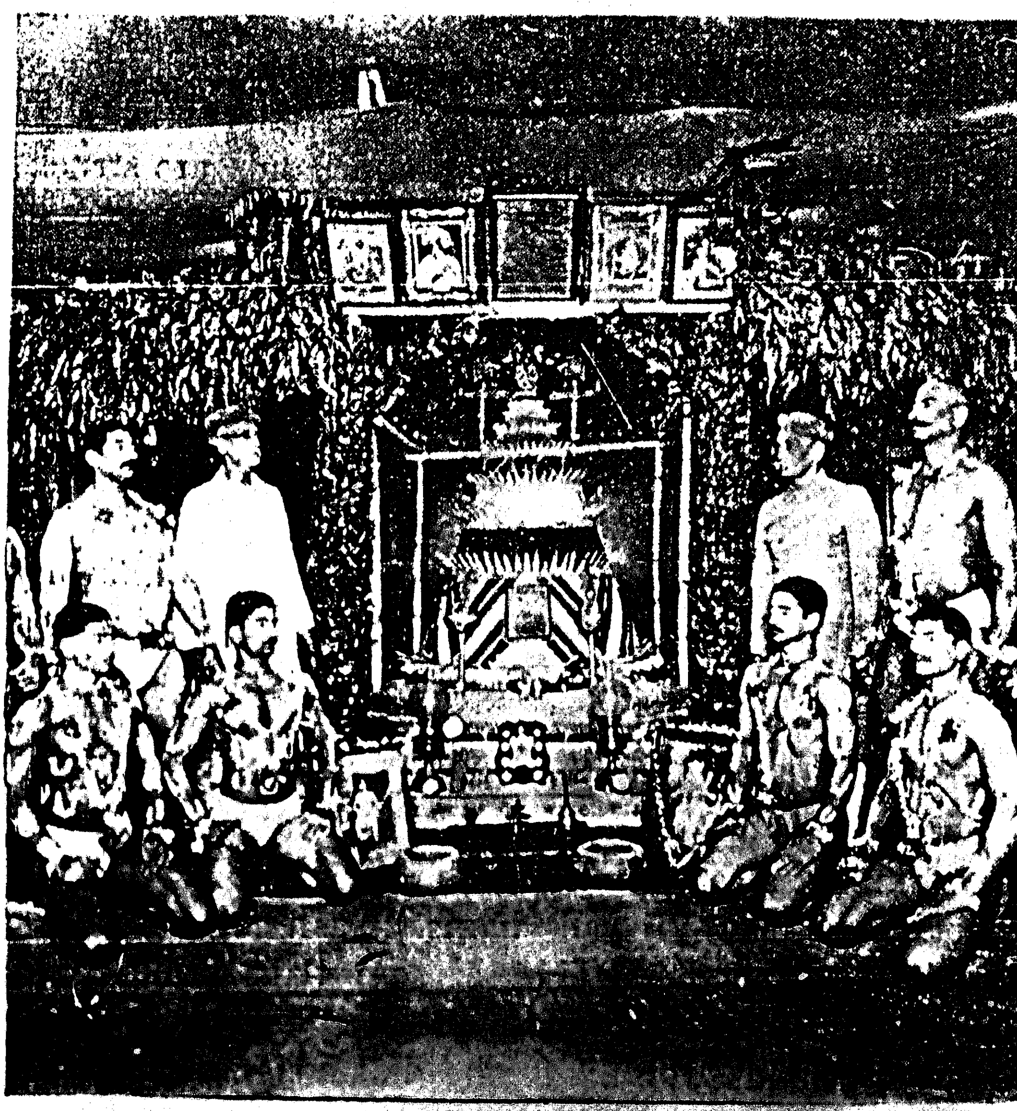
Such wrestlers are rarely found now-a-days in India. The Baroda State had the honour of maintaining six Vajra Mushtee wrestlers. In the reign of Khanderao Gaekwar, these wrestlers practised this wrestling in their Gymnastic Institutions and the wrestlers used to bathe in blood as it were while wrestling. The wounds caused in this wrestling were cured by the application of peculier medicine known to those types of wrestlers. His Highness used to present special prizes to these wrestlers. As this type of wrestling was liberally patronised by His Highness then, the fame spread all over India. These wrestlers travelled far and wide in India, exhibiting their art. They wrapped handkerchiefs instead of the horn weapon and exhibited their art. The Mysore Government also patronized these wrestlers. In October on the auspicious day (say Vijayadashamee) such wrestling bouts were arranged in Mysore and the Raja of Mysore took pride to apply the blood drop from the blod which besmeared the body of these wrestlers when they were wounded, on his forehead as a sign of auspiciousness.

This wrestling was famous in southern India in old days and knowledge of this art was handed down from generation to generation. This system of wrestling without the horn-weapon is mentioned in detail in Manasollas of King Someshwara, (Gaekwar's Oriental Publication Volume II) in the chapter on *Malla-Vinoda*. The king Some-

shwara reigned in southern India from 1125 to 1138 A. D. The wrestlers were liberally patronized by kings in those days.

This type of wrestling requires more activity and strength. The present people believe in Jujutsu and Boxing. But they should not forget that this lore has been in India for ages together.

Vajra-Mushtee wrestlers were the devotees of their tutelary Deities. They celebrated the festival of their Deity on the 15th of Shravana (in August) in their gymnasiums. They made a heap of earth in the wrestling pit and decorated it with leaves and flowers and arranged photos of persons of best physique in an artistic manner. The picture No. 297 gives the idea of the festivity and also the dress of Vajra-



No. 297

Mushtee wrestlers. They applied ochre-solution to their bodies. They decorated their bodies with various figures of sandal paste and put on

garlands. They started wrestling in this dress, consisting of the tight loin-strip only and armed with the horn-weapon in their right hand.

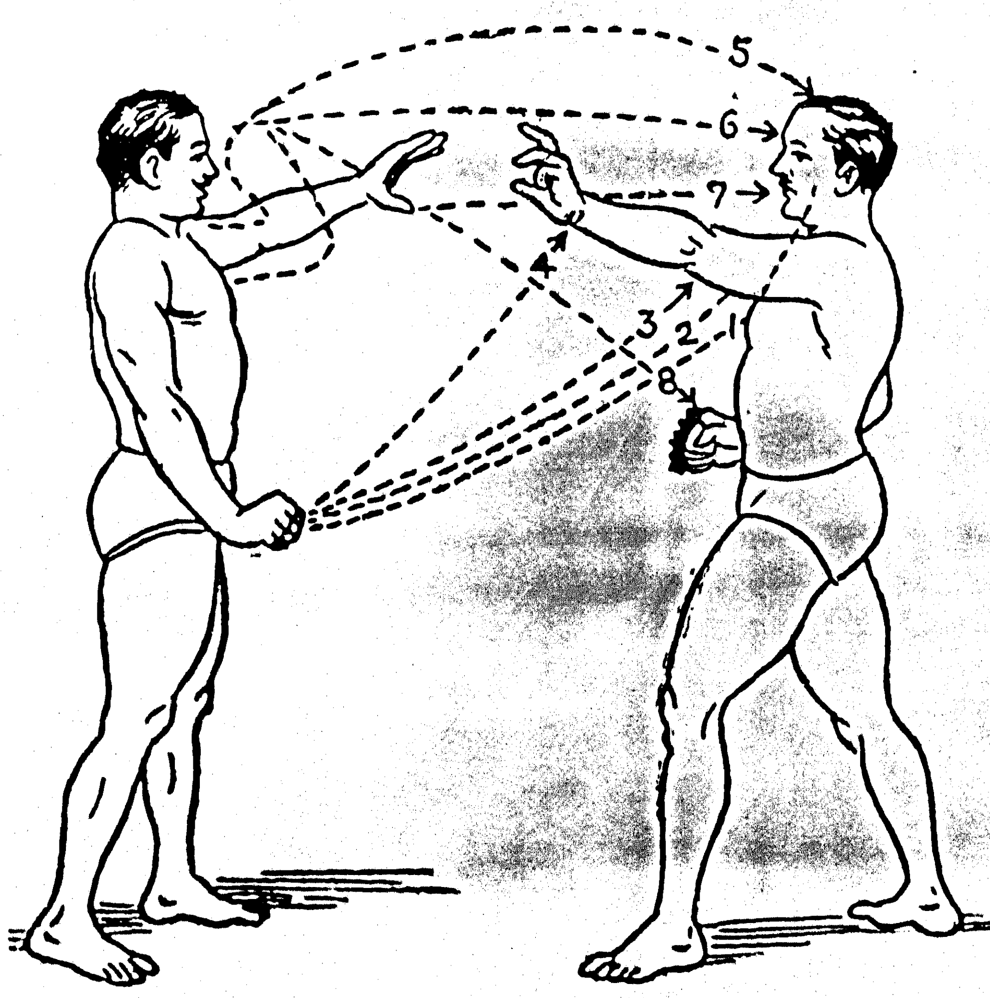
The wrestlers were taken in a grand procession amidst the sounds of trumpets and drums to the arena of Wrestling Tournaments. The wrestlers wrapped a white head-dress or put on a turban (picture No. 298.) They made their arrival known by giving out shouts and roars of



No. 298

heroic spirit and bravery and by their hilarious jumps. They were booming with warring spirit. They gave out war shrieks, they made the atmosphere around ringing with valorous spirit. They began the bout with salutation amidst the acclamations of the spectators. They played with such valour that they forgot themselves and beat each other with freedom with the horn weapons with the result that both of them were bathed in blood. Although the wrestling was terrorstriking in sight, nobody was heard to have been dead in the bout. Of course after the finish of the bout, they applied medicinal paste which rapidly healed all the wounds so that within a short period they again became ready to wrestle afresh. Such is, in short, the nature of this type of terrific wrestling.

In order to give a clear idea of the strokes that are struck in this wrestling, the following picture is given with the names of strokes and their places on the human body. The strokes are as follows :— (1) Tamacha (left temple) (2) Cheer (on Chin) (3) Cheer (on elbow) (4) Cheer (on unarmed wrist) (5) Head (6) Bahera (right temple) (7) Hool (thrust on face) (8) Panja (on armed wrist).



No. 299

When the armed fist is being taken to the left, stroke No. 7 is given straight on the face; while strokes No. 5, 6 and 8 an given when the armed fist is to the left.

Simple standing Position :— In this wrestling, the standing position has great importance. The position in which perfect equilibrium of the body is maintained is called *Paritra.* If the *Pavitra* is scientifically planted, it is very difficult for the opponent to throw you out of poise. In Vajra Mushtee Wrestling there are two *Pavitras.* One is named as Sadha Pavitra and the other is called Karnat Pavitra.

Sadha Pavitra :—Plant your right foot a little forward. Stretch your left hand forward and keep your right hand sideway as in the picture, in readiness to begin the wrestling bout. Let the feet be placed obliquely so as to keep the body-balance firm. The distance between feet should neither be too great nor too small. It should be just enough to keep your balance intact. This position is advantageous as it enables the wrestler to move forward or backward, within the winking of an eye. The right hand is armed with the horn-weapon and the left hand is meant for defense. Keep your body alert in this position (No. 1).

Karnat-Pavitra:—In this position, feet should be almost in a straight line and not in a forward and backward poition (No. 2). Wrestlers move in circular moves according to needs, with a view to get an opportunity to beat the opponent. This position has a special advantage of preventing the opponent from diving for leg-pull.

1



Plate 37 2 Nos. 300-301

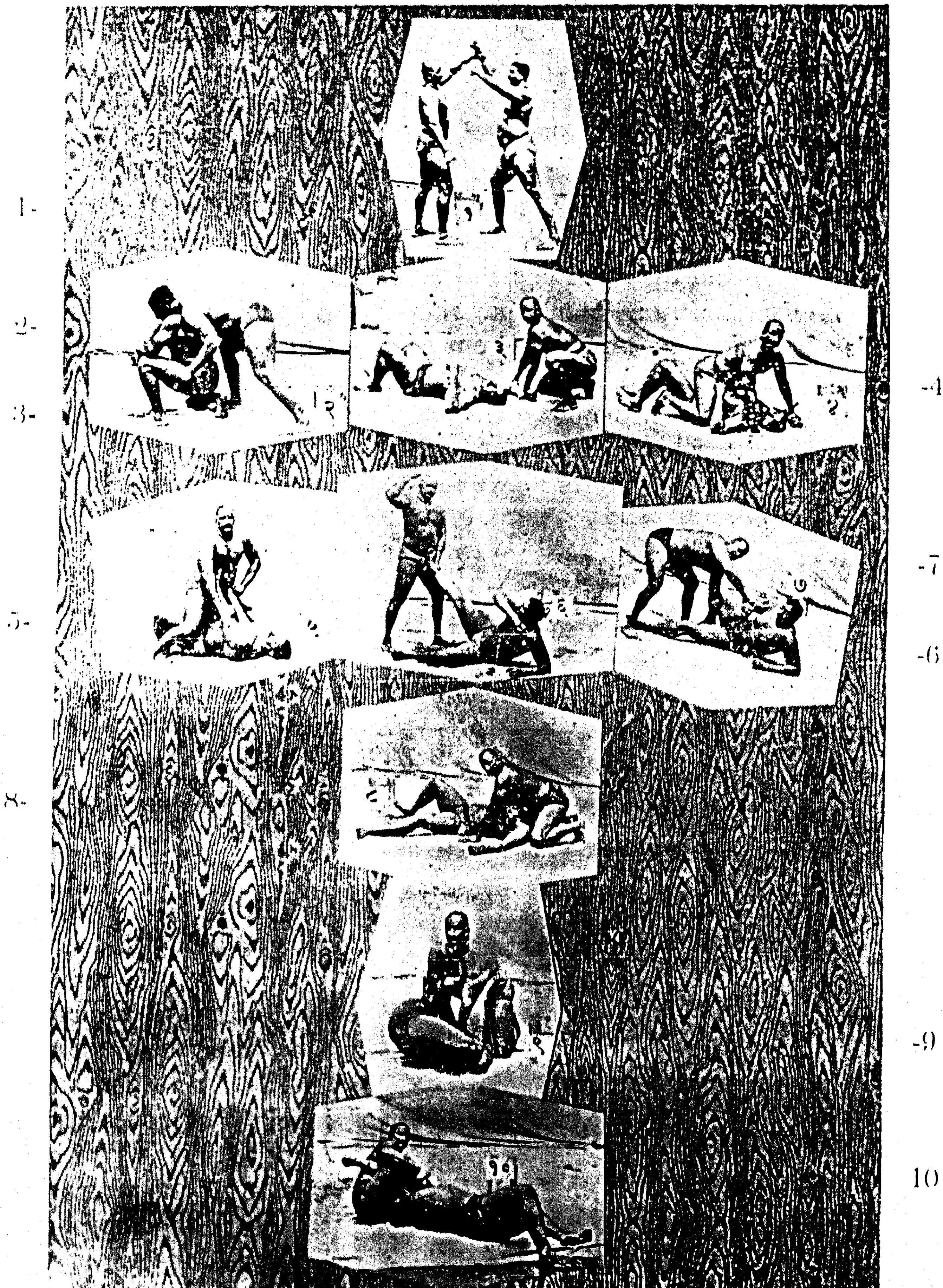
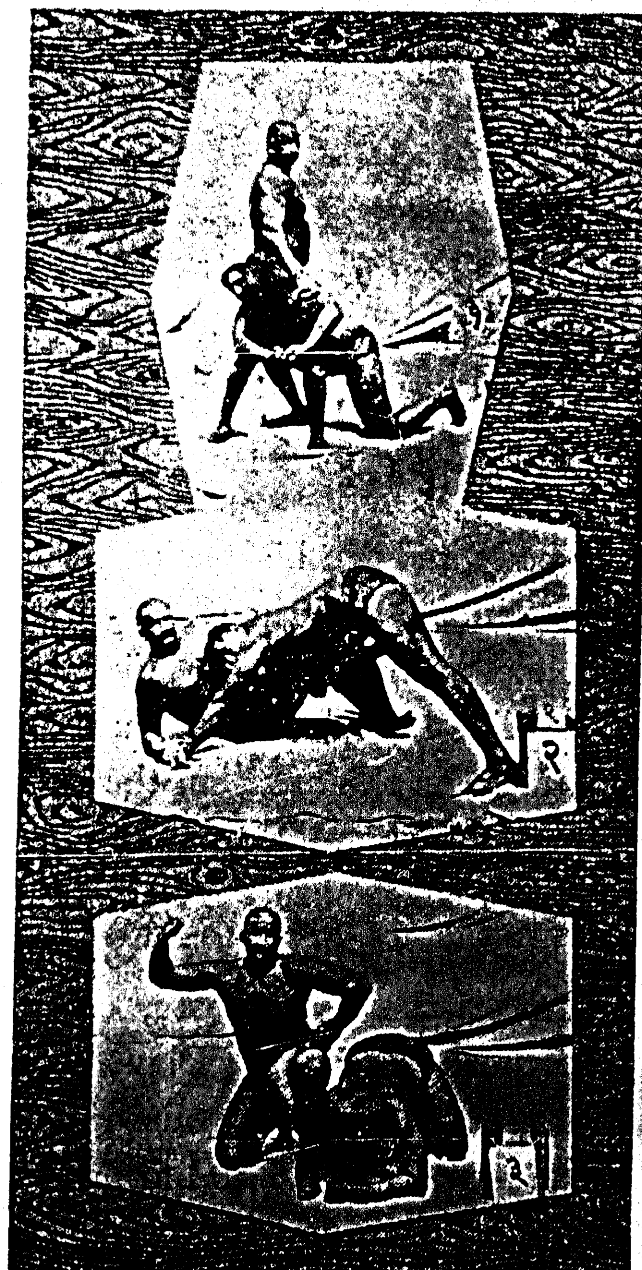


Plate 38 Nos. 302-311

A complete chain of the bout beginning with flying mare :—When the opponent endeavours to beat you with the head-stroke, grab his right hand at once (No. 1). Place your right foot forward to your left, dive to your left below his left hand and sit down, pulling his right hand and applping Flying Mare on the opponent (No. 2). In the same heat, pull him over your body and pin his back on the ground, pressing firmly his armed hand (No. 3). Without loosening the grip of his armed hand, have a forcible armroll and ride his chest and press his body between your thighs (No. 4). The bout is not over here according to the rules of this wrestling. In this position the hands and feet of the opponent may have free movements. He pushes you back with the force of his hands (No. 5). He pushes you with his right leg still further and extricates his armed hand (No. 6). The moment your opponent stretches his armed hand to beat you, catch hold of it and press it to the ground by your right hand. Plant your left hand on the ground (No. 7). Take an *Arm Roll* to your right suddenly and sit beyond his head, pressing down his head and armed hand (No. 8). The opponent bends his legs and in the same heat pushes up your armpits by his feet and left hand (No. 9). Push him to his left on the ground and grab his armed hand by hooking it by your right-leg and sit beyond his head (No. 10). As his hands are locked now, the opponent becomes helpless and he cannot make any further move. Here the bout ends.



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—3

Plate 39 Nos. 312-314

Arm-lock and leg-hook (*Hold No. 1*) :—Your opponent dives and grasps your legs (No. 1). He presses you back and pulls you up in the same heat so that you fall on your back and your armed hand is pressed by him with his left hand. Catch hold of his armed hand with your left hand, push his left leg with your right, (No. 2); then roll on your right side quickly and hook your left leg from within so as to lock his right hand. Now his armed hand is completely under your control (No. 3).

1- 2- -3 4- -5

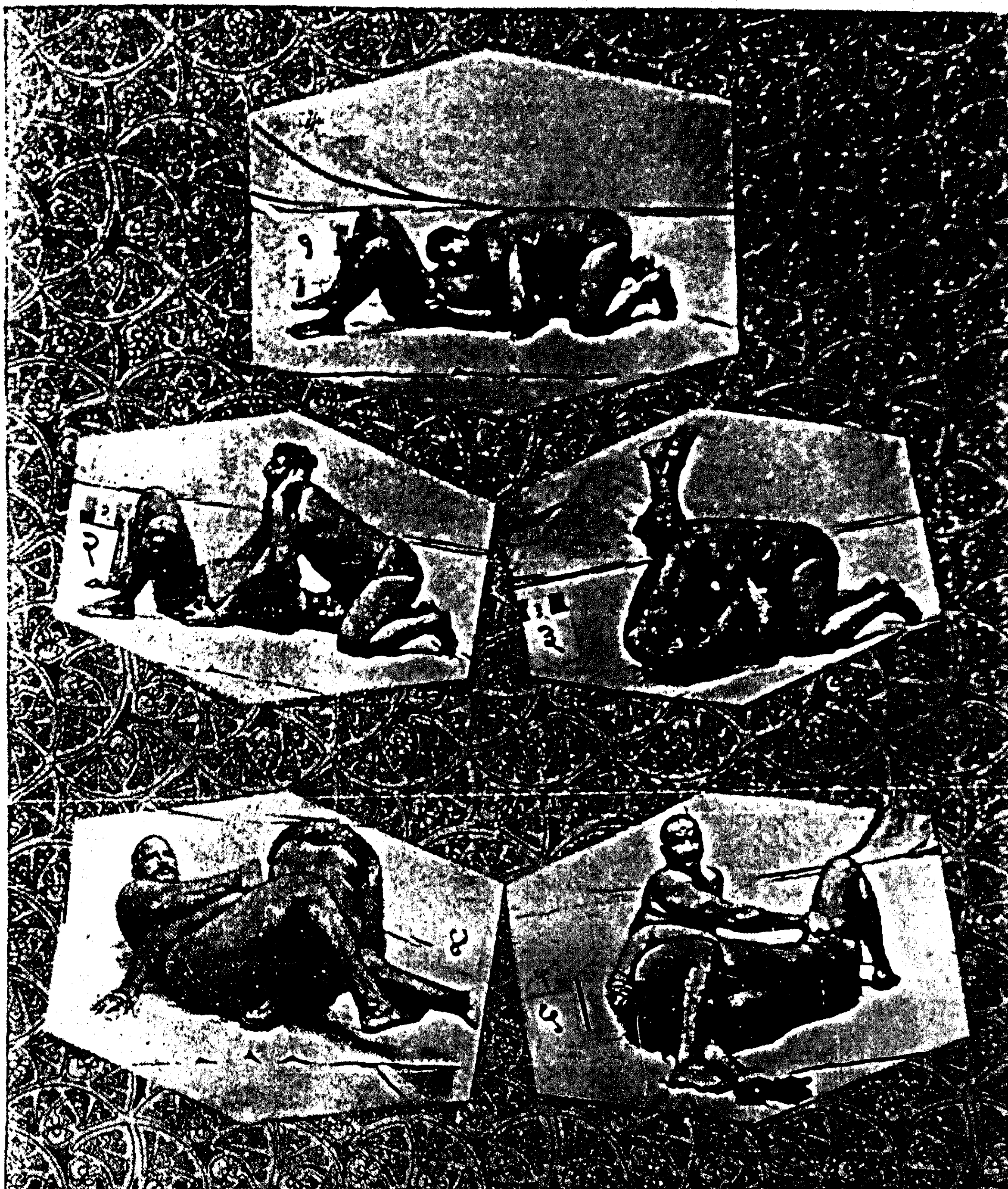
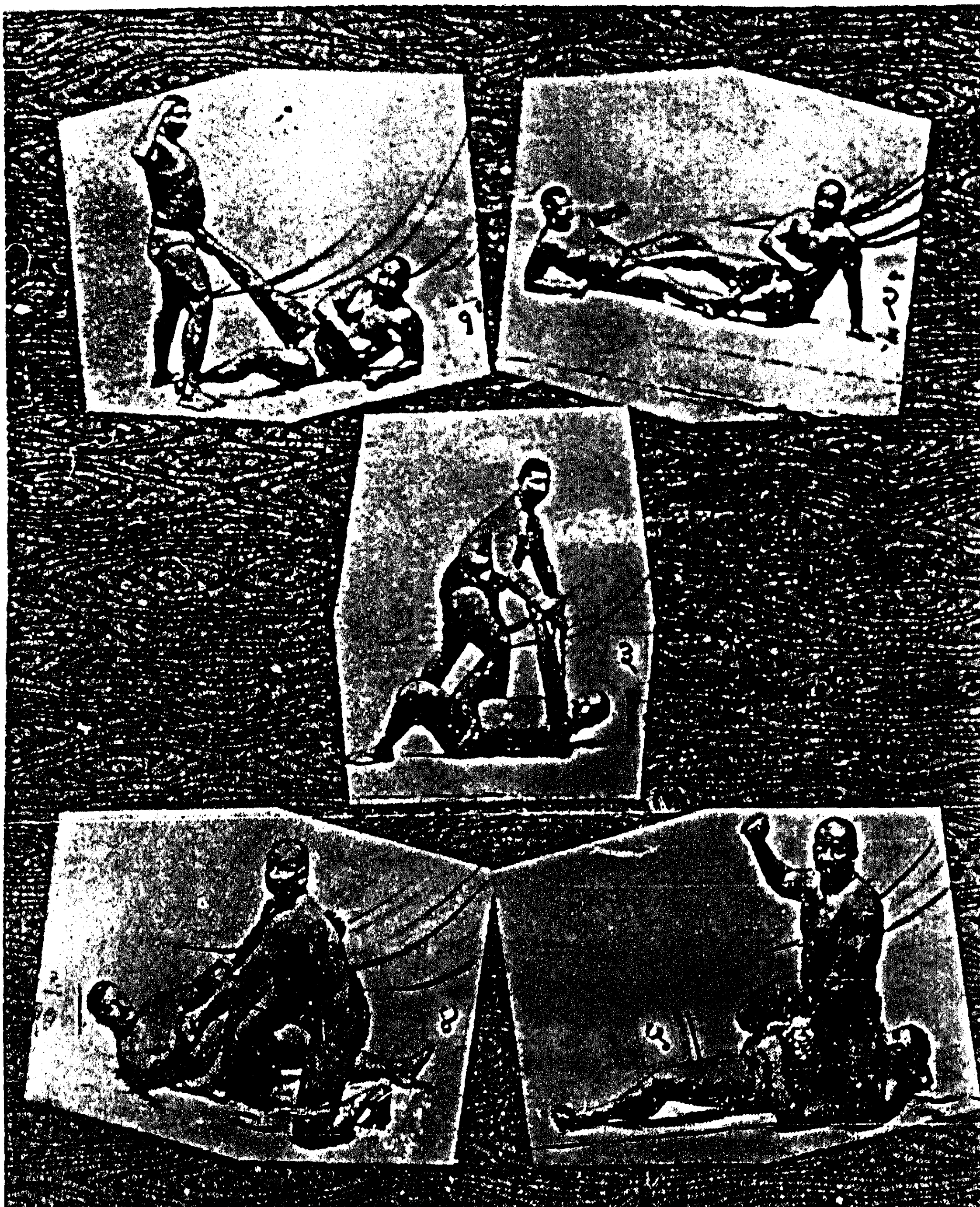


Plate 40 Nos. 315-319

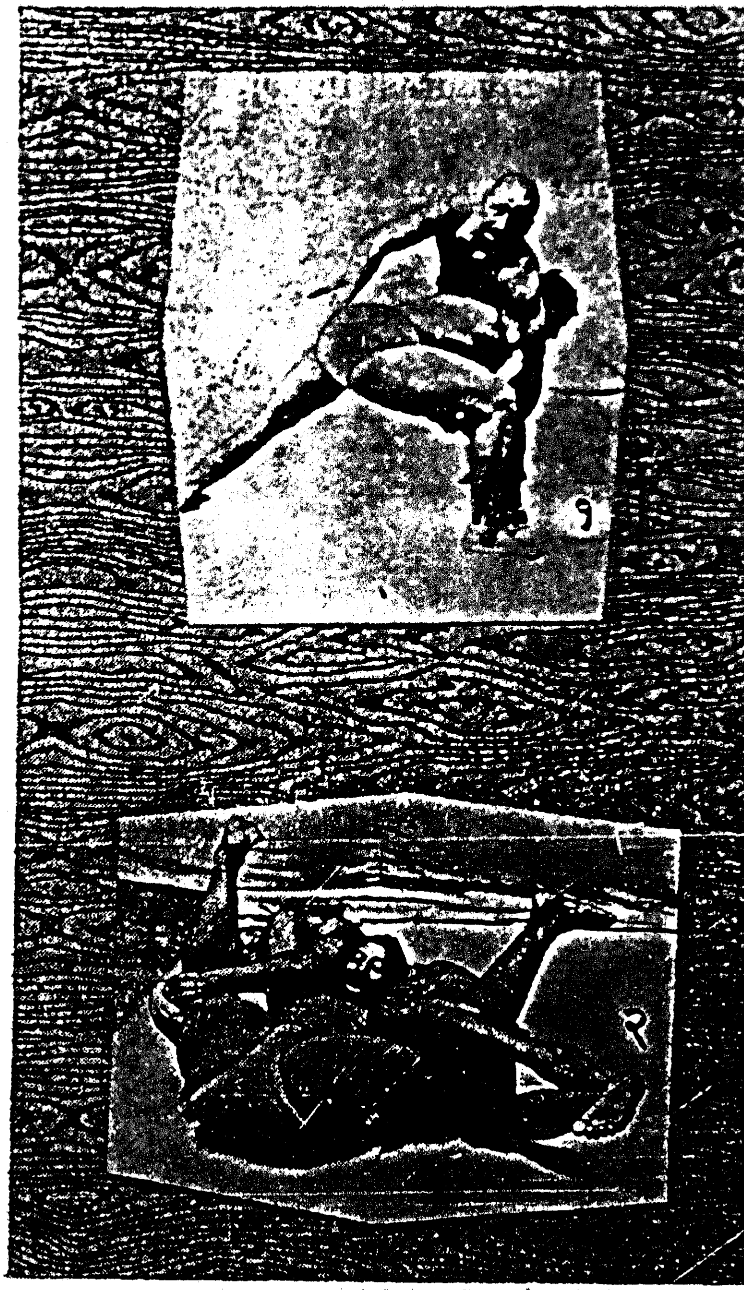
Counter to Head-Press (*Hold No. 2*) :—When you are thrown on your back and your opponent presses your head between his thighs (No. 1), push his face up with the force of both your hands (No. 2) and apply *scissors*, catching hold of his head between your legs (No. 3). Roll to your left, pressing his head with your right leg so that his head is locked as in (No. 4). Continue to press his head. Then sit with your right foot planted on the ground without loosening the *scissors* and grab his loin-cloth with your right hand (No. 5). Pull him up and overturn him across your body in the same heat so that his armed hand which was free will be locked.



1- -2 -3 4- -5

Plate 41 Nos. 320-324

Neck-Lock (*Hold No. 3*) :—When you are lying on the ground and your opponent is standing before you suddenly hook his right foot by your left foot, pull up his right leg from the ground and push him back with the force of your right leg (No. 1), so that he falls down heavily on his back (No. 2). The opponent quickly gets up and tries to beat you. Catch his right wrist with your left hand when he locks your right leg with his right (No. 3). Lift his left leg from the ground by striking it with your left and at the same time, push him back with your right leg. Try to get up in the same heat so that the opponent falls again heavily on his back (No. 4). Without losing time, hook his neck by your left leg and sit on his chest so that his armed hand also is locked (No. 5).



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Plate 42 Nos. 325-326

Leg-Tear (*Hold No. 4*) :—When your adversary endeavours to dive for *Leg-Pull*, thrust your left hand under his knee pressing his neck at the same time under your left arm-pit No. 1. In the same heat, catch your own left hand with your right hand from outside, with fingers interlaced; roll on to your right side and hook his left leg by your left. Press him down as in No. 2 so that his armed hand is locked below your left hand grip and he cannot move any further.

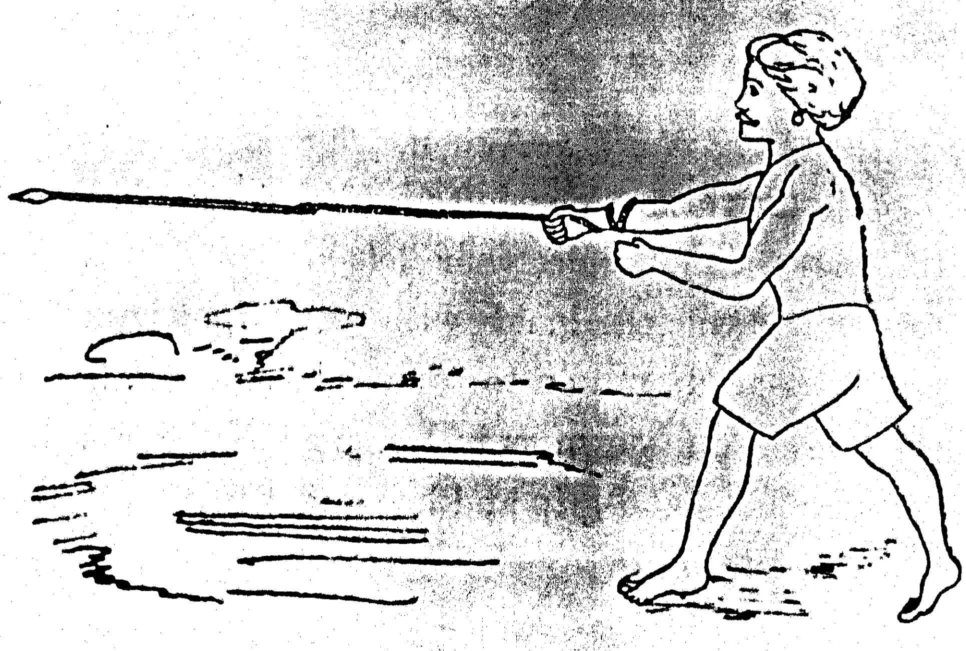
5. Vita

Introduction :—In ancient days when long-ranged war weapons of the modern type were not invented, importance was given to combats and weapons like swords, spears, bows, arrows, lances, axes etc., were freely used to kill the opponents. Lance-fights on horse back



No. 327

were also current. *Vita* is a weapon which was used to be hurled towards the enemy from afar. We do neither know the origin of this

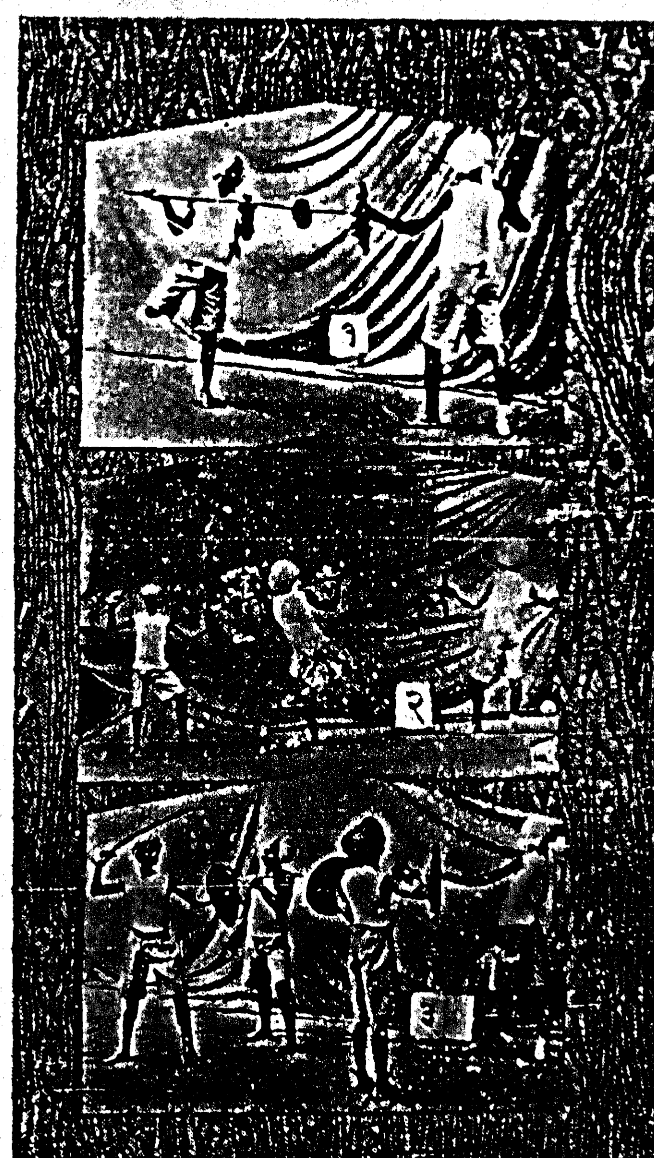


No. 328

weapon nor its history as regards who introduced it and who first used it. But so far it can be ascertained that it was used by the Marathas in their army. In Deccan it was used as a war weapon. Though it is not used now-a-days, they exhibit it as a specimen of an ancient war-weapon. *Vita* is a lance five feet long, with a strong string of five or six feet in length fastened to the bottom-end. Its head is just similar to the head of a lance with a thread-ball attached to it for decoration (No. 327). A man at a distance of 10 feet can be easily wounded by hurling this weapon (No. 328). It can be withdrawn with the help of the strong string, the other end of which is firmly fastened to the right wrist. You have to hold it with both hands-left hand forward and right hand a little back and hurl it with force at the enemy after taking a sure aim Plate No. 43. When the opponent is wounded, you have to pull the string back with force.

Practice is needed to make use of this weapon and a drill therein forms a sort of exercise which develops agility, skill, aim and courage and hence it is included in this volume.

The method of using Vita:—The person armed with Vita is surrounded by persons armed with swords and shields (No. 329). In an exhibition fight the person holding Vita starts with a salutation to his opponents who return it in turn. He changes his standing positions according to the needs of the attacks made on him by his opponents. He flings his weapon and keeps his foes at a distance. The foes defend themselves from the Vita's



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Plate 43 Nos. 329-331

thrust by receiving it on their shields. It is interesting to see the exhibition of this game. The fighter changes his positions in all directions and takes the offensive and defensive moves against his opponents. The fighter gets good exercise to his hands and feet and develops dash and stamina.

Dress :—The players dress themselves in shorts and shirts with a head-dress for safety from head-thrusts. The game deserves to be preserved as a sort of agility exercise.

6. *Fist-Fighting*

Introduction :—Fist-Fighting (Mukee) is analogous to the manly game of Boxing. This game is being played in Benares for the last 300 years. We can neither trace its origin, nor can we state as to who introduced it and when it was introduced. It is more dangerous than Boxing. In Boxing, the players put on soft gloves and hence it is less risky. Boxers disfigure themselves and faint while boxing, making the game appear rough enough, but Fist-fighting is still more rough.

Benares has been observing *Muki* competition day as an annual fixture. The Muki players of the town-young and old-divide themselves in two rival groups. A place convenient for the purpose is selected and equal distances are marked on two sides of the competing place. The fixture is arranged on the Holi holiday. The fixture begins by arranging pairs for Muki fight, beginning from young boys. When the competition develops, elderly boys and fighters of advanced age begin to fight in pairs. The interest of the fixture grows as pairs of higher skill and strength are engaged in free fight. The fixture at last takes a turn of regular fight between two groups and blows are exchanged freely irrespective of restriction of pair fight. The fight continues till one of the groups is driven back by the opposite group beyond the distance settled. The group, driven back thus, is supposed to be beaten by the other party. The blows though given severely, are given following the Muki rules as we see in case of boxing competition. The beauty of the fixture lies in the fact that though several candidates in both the groups are wounded, some very seriously, still no complaint is lodged to the police in the matter and the game is played thus every year in the real sporting spirit. Even the educated people take part in the match. The best and experienced players are appointed as referees who prevent the game from being deadly. The players harden their fists by beating

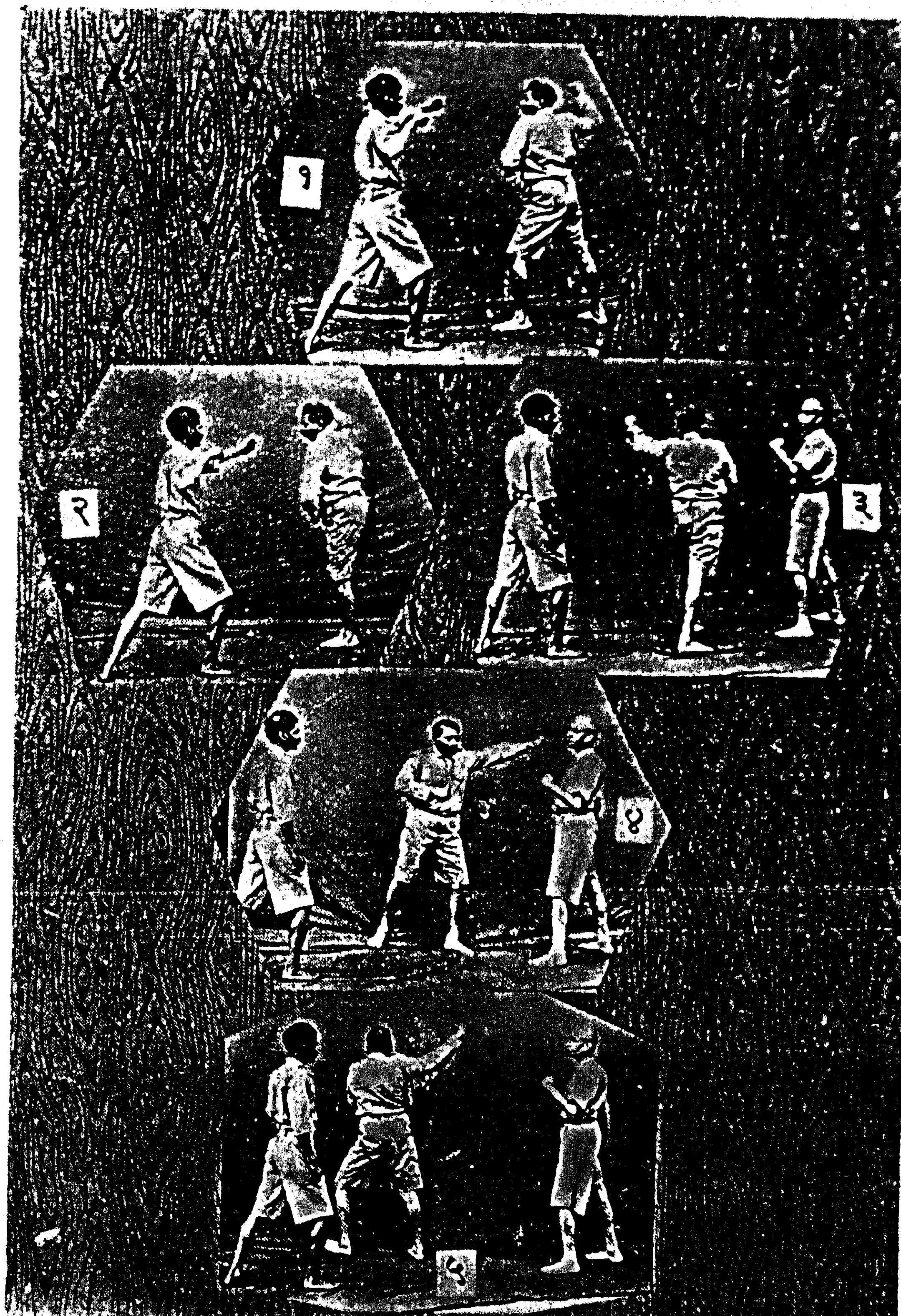


Plate 44 Nos. 332-336

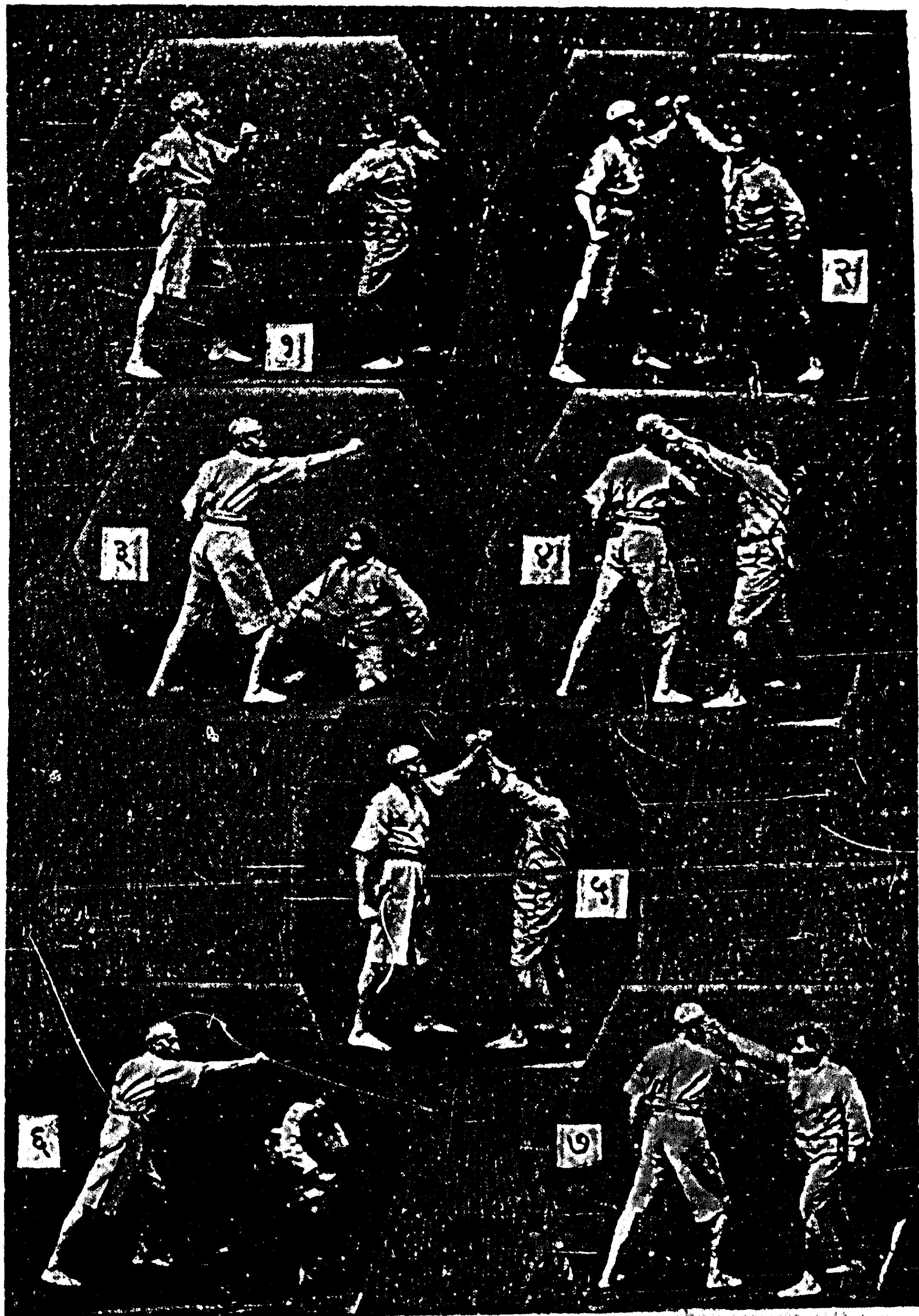
A Muki player fighting against two apponents No. 3, 4, 5.

them against stoney surface. The bones and knuckles are hardened by constant practice shown above. The blows of such developed fists are so terrible that the opponents become giddy and faint on account of the blows. Sometimes the blows are so serious that the after-effects of the play are harmful and keep the players wounded for a long time. When blows are given on the temple the player becomes giddy, loses control over his body, and faints as a result. Jaw-bones are hurt many a time. They do not play fist-fighting every day. Every day the players increase their strength by Dands, Baithaks, Wrestling etc. Many-a-time fists are made more tough by constantly striking them against hard substances. They can break coconuts with fist blows. They can break bricks even with the fists. When fists are developed thus, *fist-fighting*, it is natural, becomes fatal. As a csnsequence it was prohibited by the Government for some years in Benares. But again a European Police Commissioner, who was fond of manly games, revived it. He specially witnessed this match and patronized it. It is being continuously played in Benares since then. But it has not spread beyond the bounds of its home.

Both the fists are employed in giving blows. The opponent's blows are received on one's fore arms or fists. Thus fists are utilised for offensive and defensive purposes. Generally blows are given on the face, temples, jaws, cheeks, nose, forehead, ribs, chest, abdomen etc. Often faces of the players become disfigured by blood coming from their nostrils as a result of blows thereon.

Fist-fighting develops strength, dash, stamina and skill. This game is taught from childhood so that when they advance in years the players become confident, courageous, brave and energetic. They also develop their enduring power. Shree Narayanguru Balambhat Deodhar and Shree Lakshmanguru Balambhat Deodhar were renowned for *fist-fighting* in Benares. Both of them, singly, were more than a match for a dozen players. Every blow of theirs would make the opponent faint. Fist-fighting deserves to be preserved and encouraged as a form of manly sport like Boxing.

Here is a picture exhibiting *fist-fighting*. It illustrates offensive and defensive moves. The players are required to change steps forward, backward and side-ward according to needs. Your eye must be trained to anticipate the further move of the opponent and meet with the situations accordingly.



1— —2 3— —4 —5 6— —7

Plate 45 Nos. 337-343

7. Lathee-Fight

Now-a-days every gymnastic Institute lays stress on Lathee Drill. It is a picturesque sight to see at a time hundreds of students, dressed in uniform practising Lathee Drill. Lathee serves the purpose of a defensive and offensive weapon. We can easily attack our enemy and we can easily defend ourselves from a similar attack made by our enemy on us.

In order to get sure success in Lathee-Fight, special moves are fixed. By practising these daily, we get a good deal of exercise. For gaining agility, stamina and skill special moves are fixed in proper order. In a friendly match players make the fixed moves in the order in which they are taught. They take individual practice in order to acquire quickness. In Lathee-Fight, the players of rival Institutions make the moves in any order they like. Under such circumstances Lathee players must know the counter moves to defend themselves. Thus in a Lathee fight we find the use of particular moves together with their counters.

The Lathee should be 5 to 5 ft. feet in length. It should be sufficiently heavy (2 lbs.) and thick (one inch in diameter) so as to give a good grip to the player.

In Lathee-fight, there is a great danger of being seriously beaten or even wounded. So these Lathees should be covered with thick leather so that its blows can be endured in free Lathee-fight. The following are the rules framed by the committee of the Maharashtra Physical Education Conference for free Lathee-fight.

(1) The arena should be 40 ft., in diameter.

(2) The Lathee should be about one inch in diameter at its thinner end. It should be made of cane or bamboo and covered with thick leather.

(3) The players should put on a head-dress, covering ears and temples. The head-dress should be made of cotton and card-boards with a view to allow protection to the player from the Lathee blows.

(4) The fore-arms should be protected by leather covering about nine inches long (i.e. from the wrist to the elbow) they should be stuffed with cotton layers from within. They should be tied to the fore-arms with strings.

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3- -4

-5

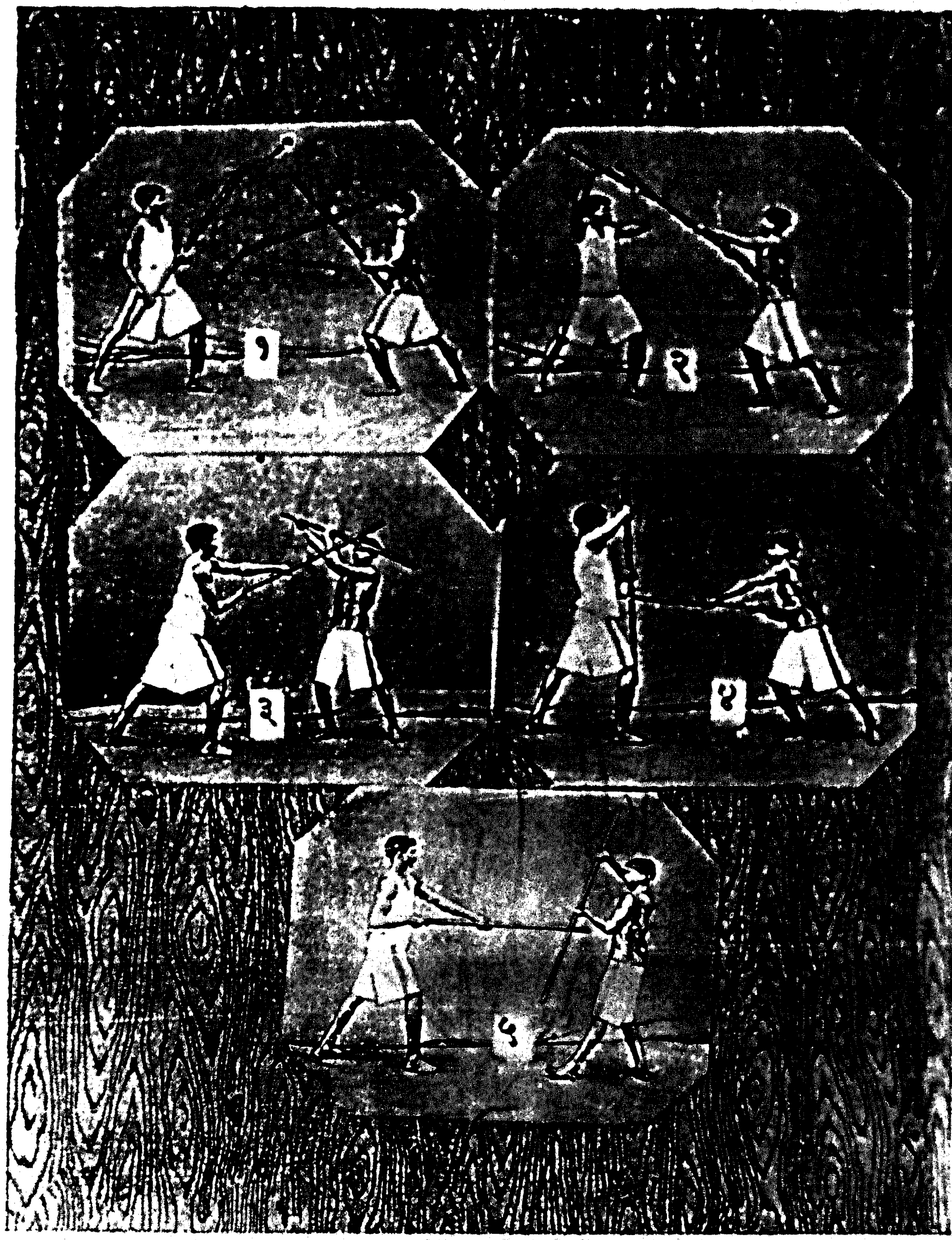
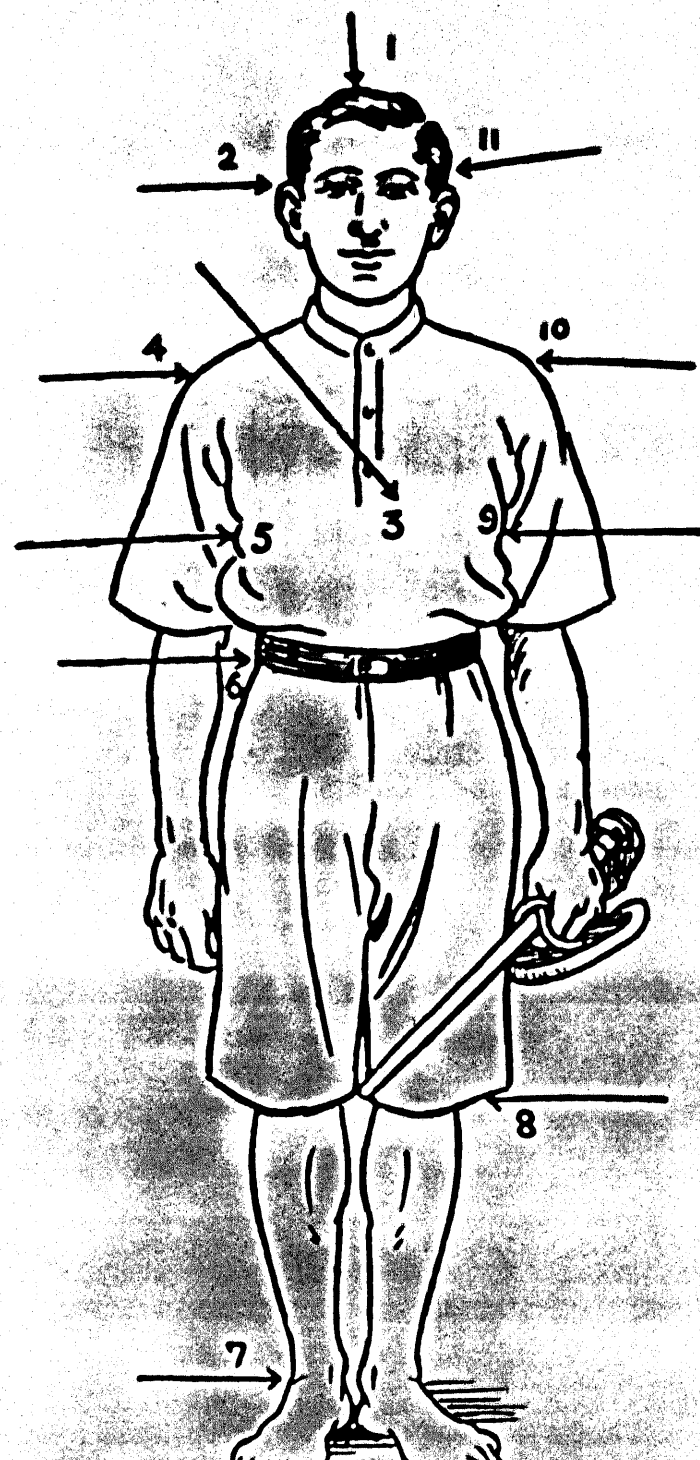


Plate 46 Nos. 344-348

(5) The players should put on a Langot (a tight covering for private parts) a short and a shirt.

(6) Blows on private parts, nose and eyes are prohibited.



No. 349

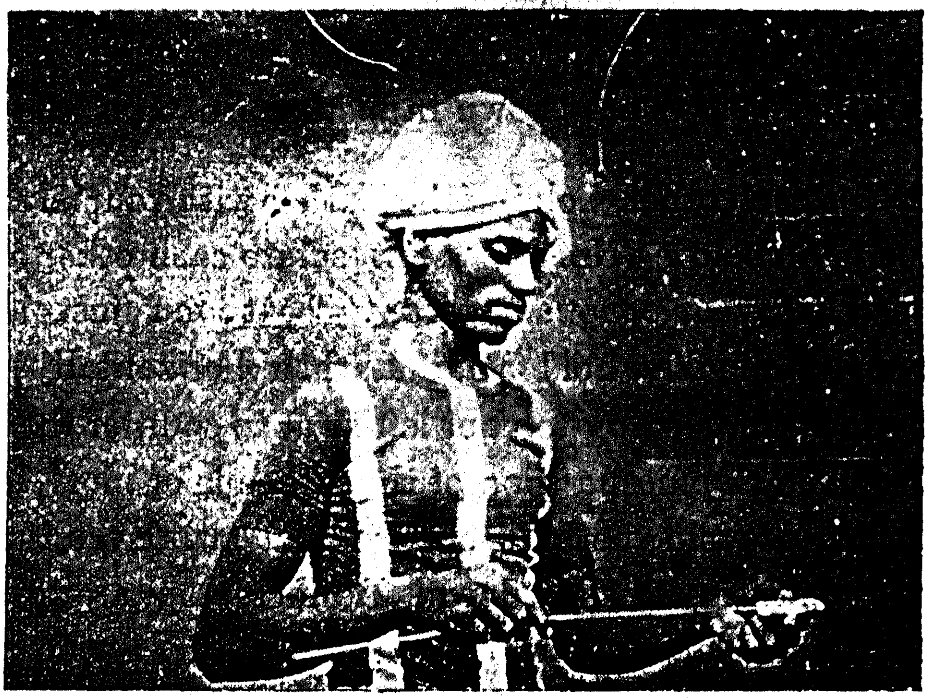
Constant practice in Lathee-fight develops dash, courage, stamina and quickness in players. The above rules are made to make the fight as less risky as possible.

The following are the important moves in Lathee-fight (1) Sheer (2) Tamacha (3) Janoee (4) Modha (5) Bhandara (6) Kamar (7) Palat (8) Kadak (9) Pokar (10) Modha (11) Bahera.
The places of these blows are shown in picture No. 349.

First face each other, holding the Lathee with your left hand above and the right hand below (No. 1). First salute each other as etiquette requires it. When your opponent tries to beat you just above your left ear (Tamacha) quickly hold your Lathee horizontally over your head, a little forward, sloping to your left so as to counter the opponent's blow (No. 2). The sloping position of the lathee is of most importance. It saves your hands from the blow of the opponent. Even if the blow is very strong, his lathee will slide down. Besides, steps are to be changed according to needs at every blow or counter to it. Stride your right foot forward and attempt to strike the opponent with a head-blow (sheer). The opponent stops your blow by receiving it on his Lathee which he holds slopingly to his left, just above his head and a little forward (No. 3). Now the opponent tries to beat you with the blow (Kamar). At once hold your stick vertically, sloping it to your left and receive his blow on it (No. 4). Endeavour to strike your opponent with a thrust blow (Khoch) on his belly. Your opponent takes his right foot back and a little sideway and holds his lathi vertically, sloping it to his left and avoiding your thrust. He pushes your lathi forcibly to your left and thus saves himself from your thrust (No. 5).

8. *Ban-Fight*

Look at the picture No. 350. This Ban is a thin bamboo stick 1½ ft., long. At one end of which there is a paper tube 2 inches long and 2 or 2½ inches in circumference, attached to it. It is stuffed with black combustible powder.



No. 350

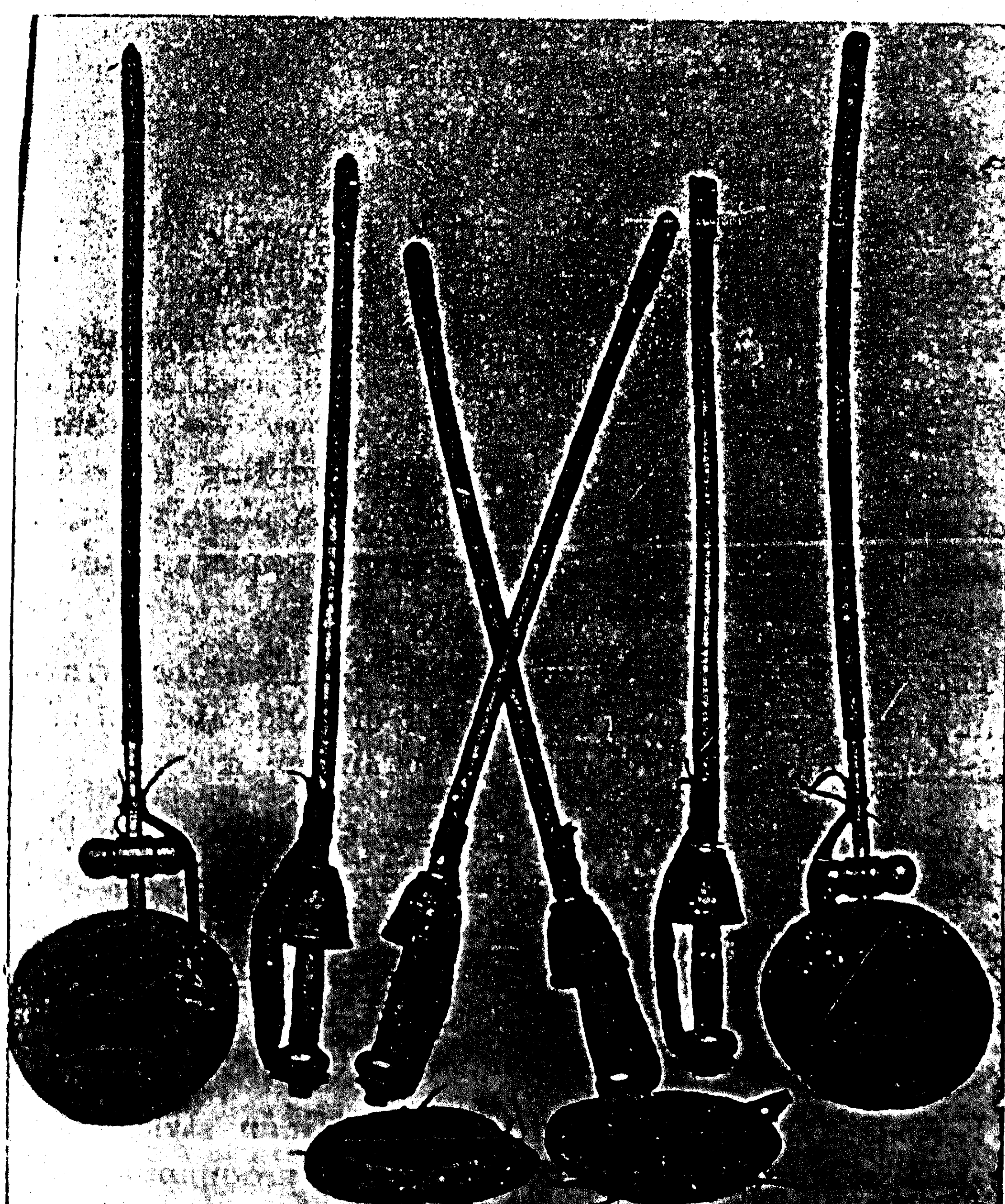
In Diwali holidays (in October or November) when people enjoy fire-works, these Banas are used in Waee and Pandharpur (Deccan) as weapons for fight. Two parties about 50 strong each are formed. A particular limit is fixed by the referees and they fling live Banas towards their opponents. These Banas travel about 100 feet owing to the force of the powder. The play is being played there for the last 150 years. Of course some are burnt a little therein but the Government have not yet taken any steps against the play as it is played as a game. Every year they play this game enthusiastically. Players wrap wet gunny bags round them in order to save themselves from receiving burns. They make use of thousands of Banas in their fight. When this fight is in full swing, it appears as if the whole atmosphere is lit up with flames. Thousands of spectators crowd themselves to witness this match which is a sort of battle. The leaders who are courageous, quick in throwing banas and good runners, win the battle by putting the opponents to flight. This manly game seems to have been introduced by the Marathas. It does lead to accidents but they are comparatively trifling.

9. Fari-Gadka

Introduction (Hanumantee Lakadee) :—

This game is preparatory to sword-fighting. It is risky to practice sword-fighting everyday. In the modern Military paraphernalia, swords do find their places even to-day. Modern soldiers are expected to know it as a defensive weapon in hand-to-hand fight. In order to keep up practice therein Fari-gadka is practised every day. The Blows and Counters in both are the same. Standing positions and steps-changings are also the same.

Instead of a sword, a stick (Gadka) is used. It is covered with



No. 351

thick leather. Instead of a big shield, a small leather-shield (Fari) is used. Hence this game is called Fari-Gadka. This game was liberally patronised by Akabar. Aini-Akabari a Historical document makes a special mention of this game and its players were employed in the Government service.

Apparatus :—The shape and measurements of Fari and Gadka should be according to the age of players (smaller or bigger). For adults the stick should be 3 ft. 2 in., or 3 ft., long. Fari should be 9 in., in diameter. Fari should be made of durable leather and should weigh about 1 lb. The picture No. 351 gives the idea of Fari and Gadka. The Fari is held in the left hand and the Gadka in the right hand.

Dress :—There is no particular dress for this game however, shorts and shirts are suitable and economical. Players should put on Langot for protecting private parts. A sort of head dress is desirable to save oneself from head-blows.

Arena :—It should be 20 ft., square. If many batches are to play simultaneously more space should be used accordingly.

The play may be divided into two parts. Preparatory lessons arranged in a definite order for convenience of teaching and secondly for free fighting. Preparatory lessons give a very good training in the moves and steppings. Correct steppings according to needs is the secret of this manly game It is the foundation of this game. More time should be devoted to learning the correct steppings required in this game before the actual practice of lessons begins.

The order of preparetory lessons is fixed for convenience. Constant practice perfects the movements of hands and feet of players while striking blows. It develops stamina and quickness.

After mastering preparatory lessons, the players should practise free fighting which will put their knowledge to test. The real manliness lies in free fighting not with friends but with players of rival Institutions. It is in this, that quickness, courage, stamina and strength of the player are put to severe test. He gets very good exercise thereby within a short time.

Various Traditionary Styles :—The Hindu styles and Mohamedan styles of this game are different. It is presumptuous to state definitely whether a particular traditional style is superior because the various blows and principles underlying these, are common. Difference

is in sub-heads and the order of blows. I (The Editor in Chief) learnt the style from Kanhayysing Thakor. After comparing all the styles, the style which is illustrated in this volume appears better. It is called Hanumantee style and the standing style therein is called Bajarangee That.

Khanderao Gaekwar of Baroda had patronised two players renowned in this game of Fari-Gadka. They were Shaligram and Ramsing. Who were employed in the State Military service. Both managed separate Institutions. Kanhayyasing was the disciple of Ramsing. He was an expert in playing this game. He taught the science of Fari-Gadka to me with great love and sincerety.

Various places of blows are shown in the picture No. 349 and explained in the brief notes thereon.

Fari-Gadka Free-Fight

Free-fighting in Fari-Gadka is a real manly sport. Sufficient practice in blows prepares the players for free-fighting. In the beginning the movements of hands and steps should be mastered. They train you how to be alert at the time of taking the offensive as well as the defensive moves. They develop your confidence and train you in maintaining balance and presence of mind. The players gain more and more confidence by constant practice and experience. They train their eyes and enable them to anticipate correctly the moves of the opponents. The rival players are greatly exhausted within a short-time. In free-fighting the order of the blows is not observed. In it the aim is to non-plus the opponent and strike him. In this free fight the player should not get nervous.

In competitive bouts unnecessary movements of hands and steps might tire out the player. If the player wants to win the combat, he should be on the defensive in the beginning. He should take the offensive when an opportunity presents itself. He should keep the presence of mind. Half the work is done by mere angry and merciless look. When the opponent is unarmed i.e. when the Fari or Gadka falls down in action he should never fail to take the offensive. He should develop skill of being suddenly on the defensive in the heat of the offensive, to deceive the opponent. By such tactics you can confidently defeat your opponent without being much exhausted yourself. One should not step back always through the fear of blows. That is the sign of cowardliness. The successful player always takes care of not receiving blows on any part of his own body but of striking blows on the body of the opponent.

1- 2- -3 4- -5 -6

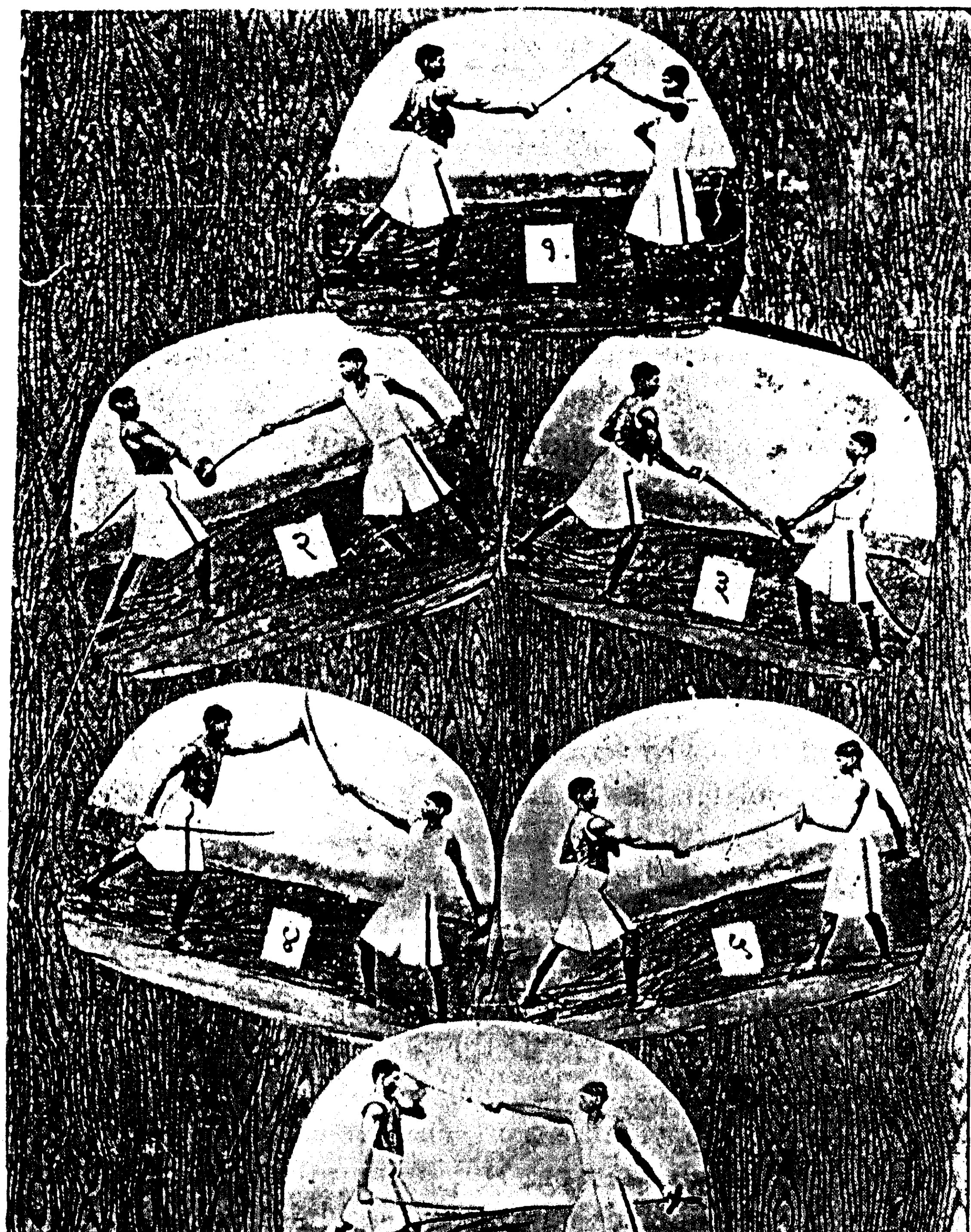
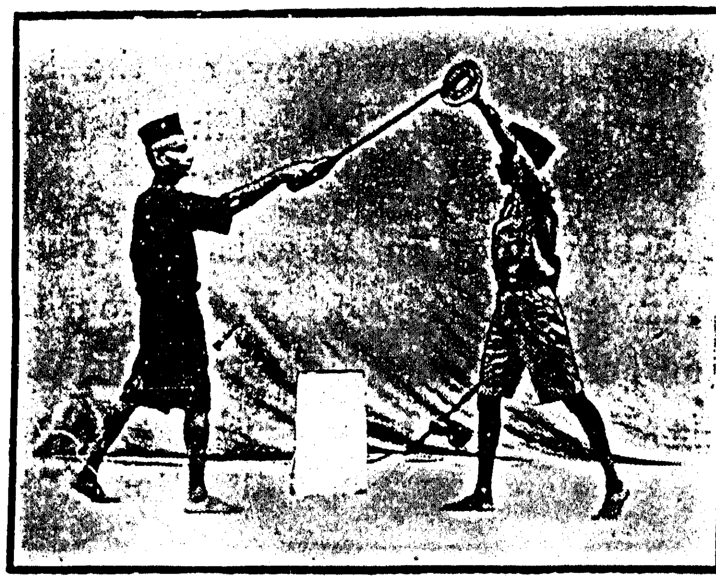


Plate 47 Nos. 352-357

The order of practising blows is as follows:—First stand with your right foot forward and left foot backward and try to strike your opponent with the Tamacha blow (blow on the left temple). The opponent receives the blow on the Fari holding it forward to the left and saves himself (No. 1). The opponent then endeavours to strike you with the Kamar-blow (blow on the waist) but you should take it on your shield at the exact point (No. 2). Now is your turn. Try to give your opponent the Cheer blow (cutting upward between the legs). The opponent holds his shield forward between his legs and receives your blow on it (No. 3). The opponent suddenly attempts to strike you with the Sheer-blow (blow on head). Receive his stroke on your shield holding it forward in front of your head (No. 4). You should strike him with the Anee-blow (thrust in the belly). Your opponent takes back his right foot and takes your thrust on his shield, in readiness to take the further offensive (No. 5). He tries to beat you with Bahera-blow (blow on the right temple). Move your shield in front of your right ear and save yourself from his blow by receiving it on your shield (No. 6). This is a specimen of Fari-Gadka fight. The blows therein are struck in order by the players for practice. Every free combat however will be a new specimen.

Experts attempt some specific blows after their long experience. They can be analysed in three ways as under (i) Short-cut blows (ii) Feigning blows (iii) Pushing stick-blows. We are illustrating a few specimens thereof here below.

Short cut blows :—Blow on the wrist, following the blow on the left year. Try to strike your apponent with the Tamacha blow. He receives your blow on his shield (No. 358). The opponent is in high glee because of his success in stopping your blow and is ready to beat you with some blow. Take this opportunity and within the winkling of an



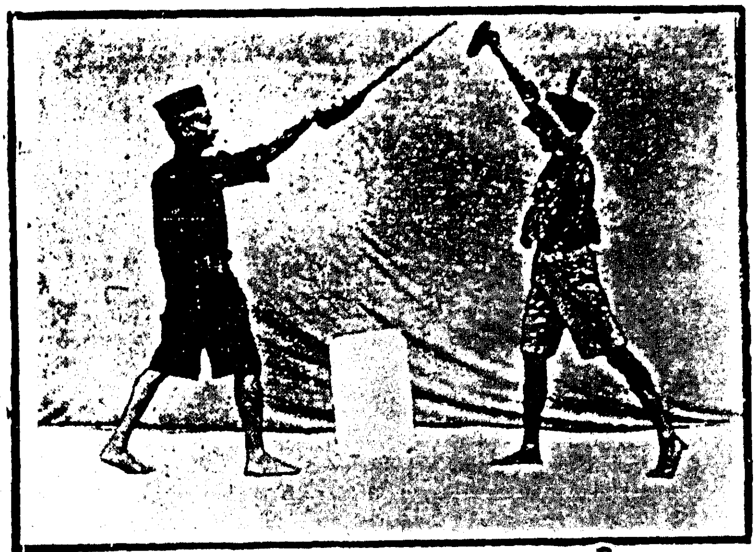
Nos. 358



Nos. 359

eye, slide your stick suddenly and forcibly without allowing him to know what you are doing and give him a short cut on his left wrist with your stick before he takes the offensive picture No. 359. Thus you are successful in giving him a blow and you get one point in competitive fighting.

Feigning Blows—Blow on toe after feigning with Head stroke:—Feign for Sheer. Your opponent is engrossed in stopping your head-blow (No. 360). Quickly control your stick and without allowing your stick



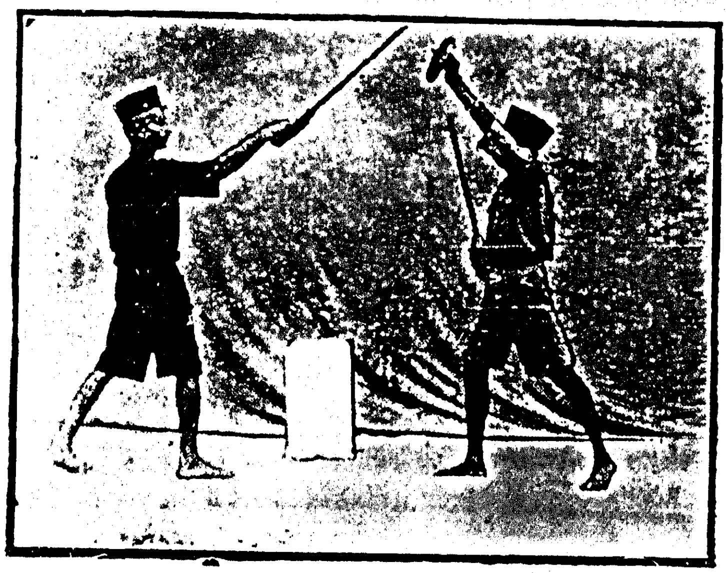
Nos. 360



Nos. 361

to touch his shield, force it down until it cuts his right toe. Hold your shield in readiness to receive his blow (No. 361).

Blow with Antra after feigning with Head stroke :—Feign with Head-stroke which the opponent tries to receive on his shield (No. 362) Withdrawing your hand a little from that position and thus deceiving him, strike him with the Antra-Stroke (cutting chin upward) (No. 363).



Nos. 362



Nos. 363

In this way you can think of several feigns and further strokes. This style requires special practice in controlling the striking hand and redirecting it to the next natural stroke in the same heat. This requires previous planning and adequate practice.

10. Bandesh (Lock-Hold)

Introduction :—In ancient days, the people were used to fight according to prescribed rules, consequently they used to learn self-defensive tactics completely and sincerely by waiting upon their tutors well-versed in those sciences.

The science of war is handed down to us since the time of the Vedas. It included, the science of archery, science of locks and science of handling war weapons such as swords, lances, spears, daggers Lathees etc.

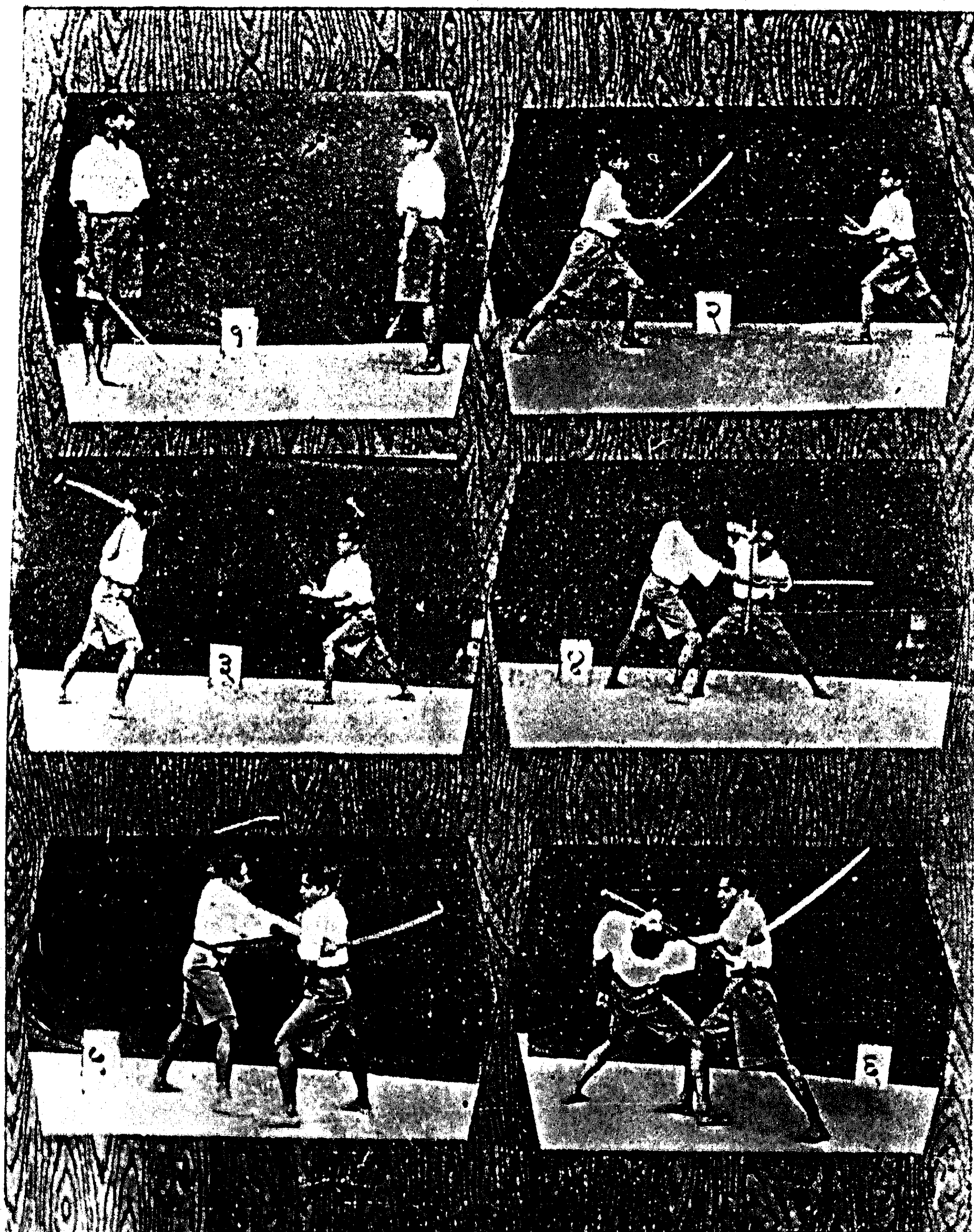
Herein we are endeavouring to give an idea of lock-holds by illustrating a few specimens. As a matter of fact books can be written on each group of the lock-holds. So vast is this science of Bandesh.

There are six stages in these duels :—(1) Pavitra (stepping) (2) Rokh (Blocking) (3) Lapet (Twisting) (4) Fekan (Throw) (5) Chheen (Snatching) (6) Bandesh (Lock-hold). Players should practise these.



(1) Madu. (2) Bana.

Nos. 364



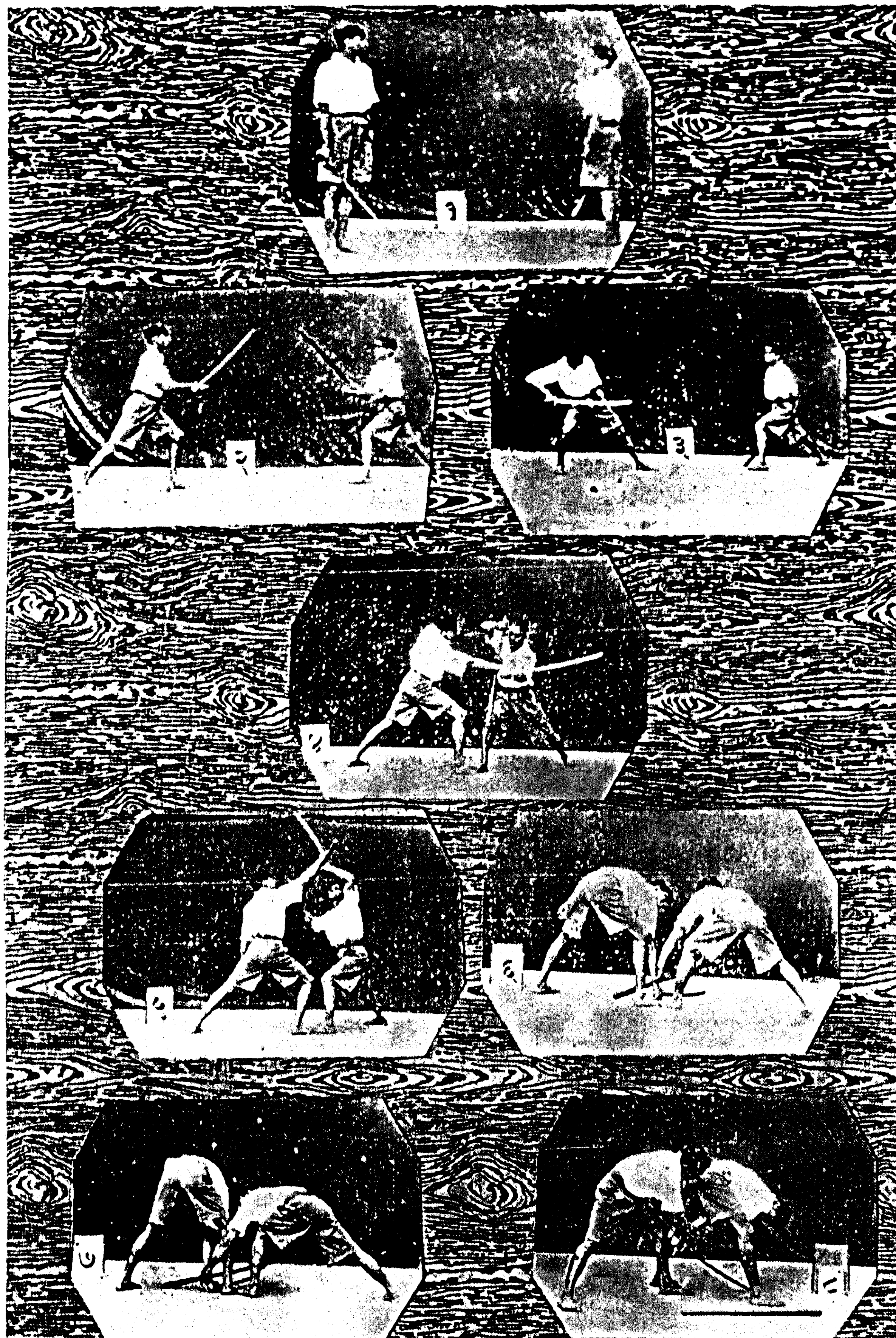
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5- -6

Plate 48 Nos. 365-370

Lock-holds of a sword—Lock Hold No. 1 :—Stand in readiness for Lockhold. You have a stick in your hand and you have to fight with your opponent who possesses a sword (No. 1). Be alert, with the left foot forward and the right foot benind (No. 2). Your opponent endeavours to strike you with the waist cut (Kamar) by putting his right foot forward (No. 3). Suddenly stride your left leg back and save yourself from the cut by pushing his wrist forward with your stick (No. 4). Quickly place your left foot forward, grab his wrist with your left hand, locking it under your left armpit (No. 5). Continue to twist his wrist forcibly so that his sword-hold becomes weak and he is on the point of falling back to save himself from injury to his hand. At once place your stick on his neck and press him so that he is locked (No. 6).

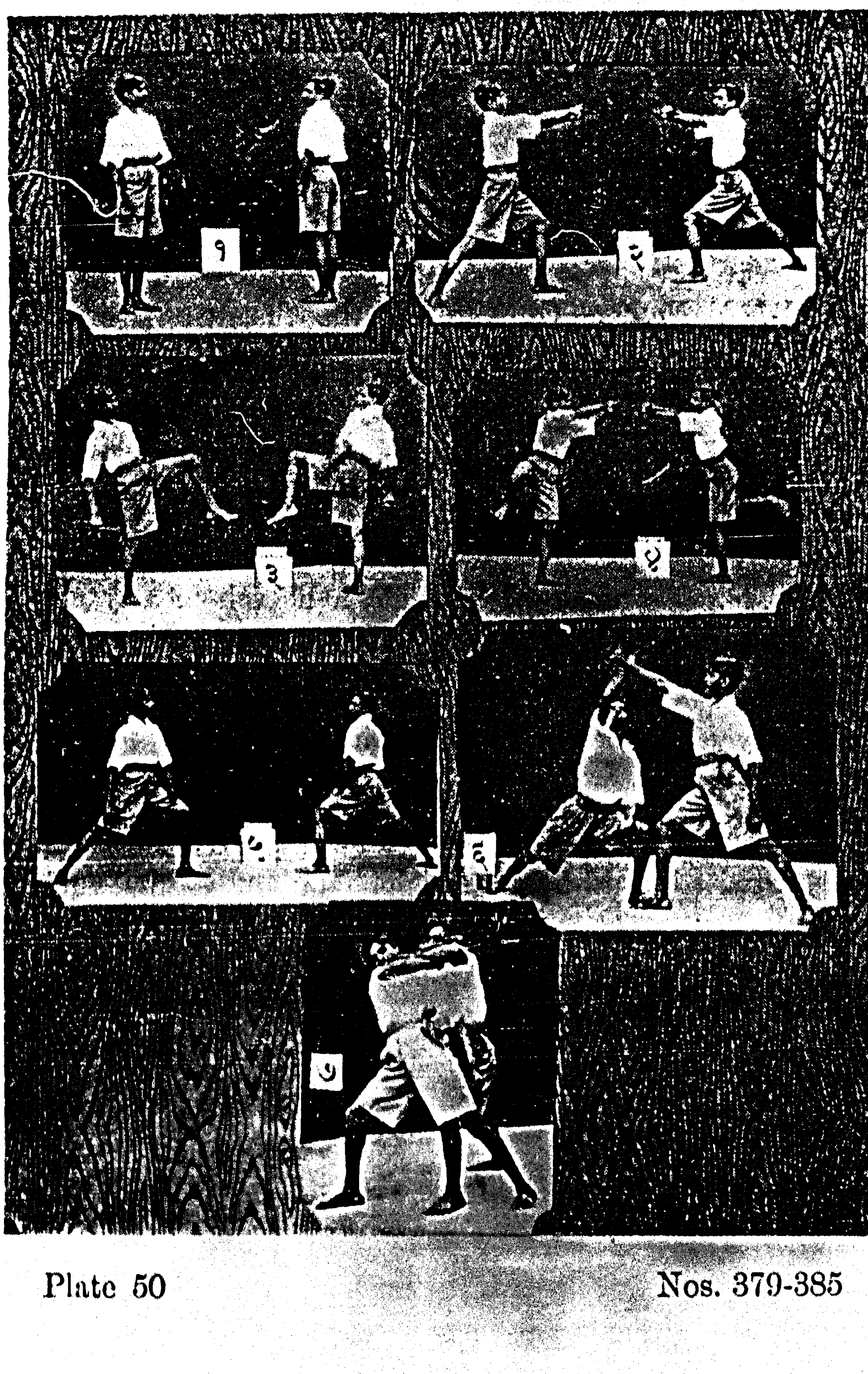


1- 2- -3 4- 5- -6 7- -8

Plate 49

Nos. 371-378

Lock-hold No. 2 :—Go through the first two positions (Nos. 1 and 2) as before when your opponent attempts to give a thrust into your belly by his sword (No. 3). Suddenly take your left foot back and save yourself from his thrust by pushing his wrist forward with your stick (No. 4). In order to avoid his thrust grab his right wrist with your left hand and push it up from your left side after putting your left foot forward (No. 5). Swing down his right hand vehemently to your left with the force of both of your hands. Bend down so that he is also forced to bend and press his right hand down on the ground with the sword under your stick (No. 6). Pull his right hand backward from underneath his legs as far as possible and press hard his right foot under your left foot (No. 7). Throw away your stick, pull back his right hand by your left, twist it hard by your right hand and try to snatch away the sword from his hand (No. 8). When thus the opponent is deprived of his sword, he is declared to have been defeated.



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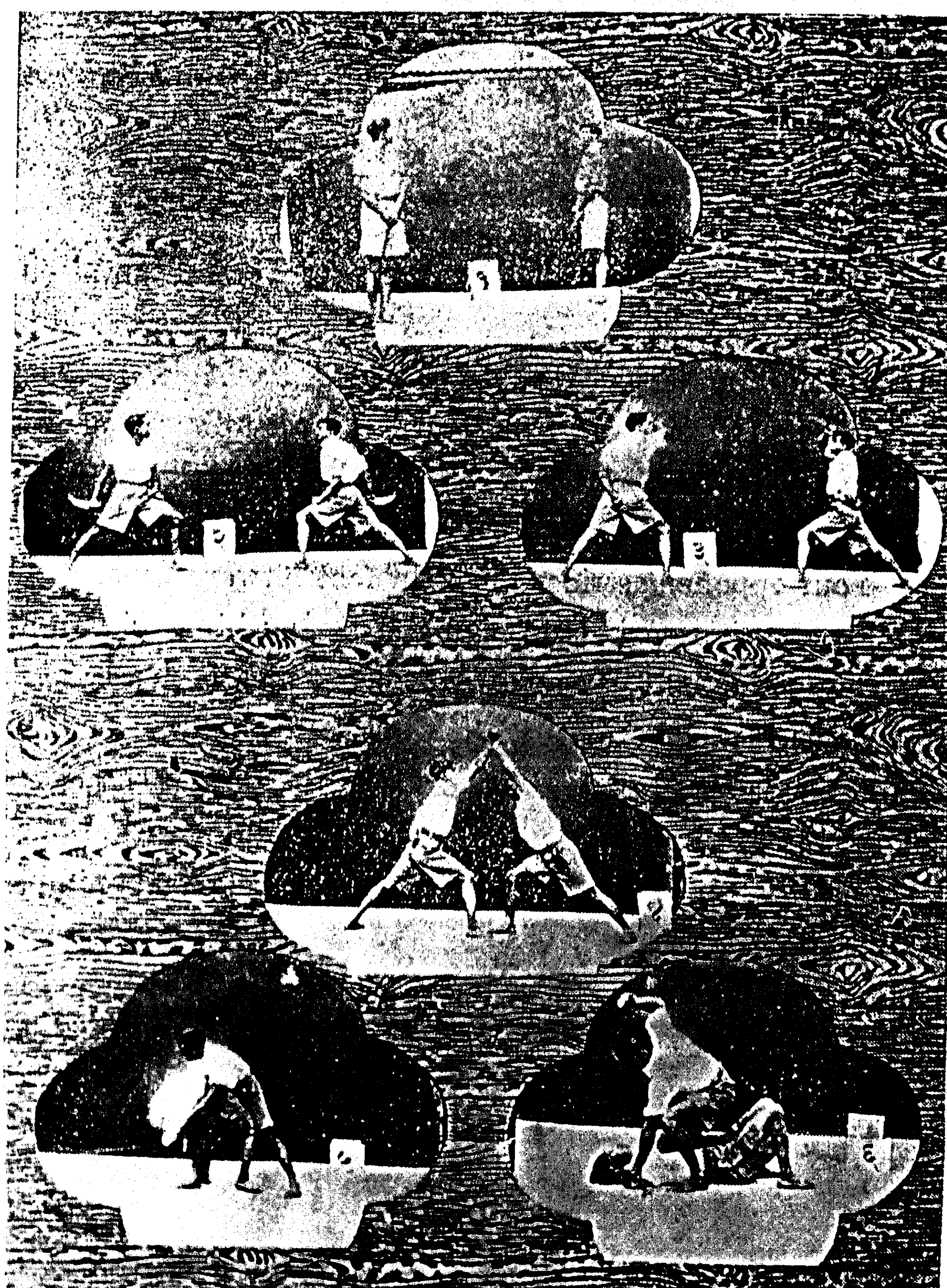
5- -6

7-

Plate 50 Nos. 379-385

Madu—Lock with harn made weapon (No. 1):—Stand facing each other with Madu in your hand (No. 1). Be alert with your right foot forward bent at knee and left foot backward, straight at knee. Put your right wrist on the left (No. 2). Lift up your left foot upward, as much as possible (No. 3). Place your left foot on the ground and lift up your right foot backward (No. 4). Place your right foot back and be alert (No. 5). Your opponent strides his right foot forward to strike you on your right ear. Vigorously stop his blow by pushing his right wrist down by your right hand. Lift up your left foot a little, bend forward and press down his right foot with your left (No. 6). Quickly rush forward to your left and grab his neck with your left hand, pressing down his armed hand with yours until you clasp him with your armed hand as well. Lever your left leg against his body and complete the neck lock (No. 7).

It is desirable to keep the positions perfectly accurate as illustrated in the pictures. This is one specimen of Madu moves.



1 — 2 — — 3 — 4 5 — — 6

Plate 51

Nos. 386-391

Lock hold of Jambiya:—Stand as in position (No. 1). Then stand in a position to attack by placing your left leg forward No. 2. Then one steps his right leg forward and raises his hand for attack (No. 3). He aims at the head of his opponent. The opponent resists it by grasping his right wrist with left hand (No. 4). While thus resisting he presses his right foot on the opponent's left. Then the opponent steps forward his left leg. He closes with the attacker and locks his right hand by taking it at the back by his left hand (No. 5). He presses the hand in the same position bringing about the fall of the attacker. He then presses his knee on the attacker's chest and locks him completely.

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-5

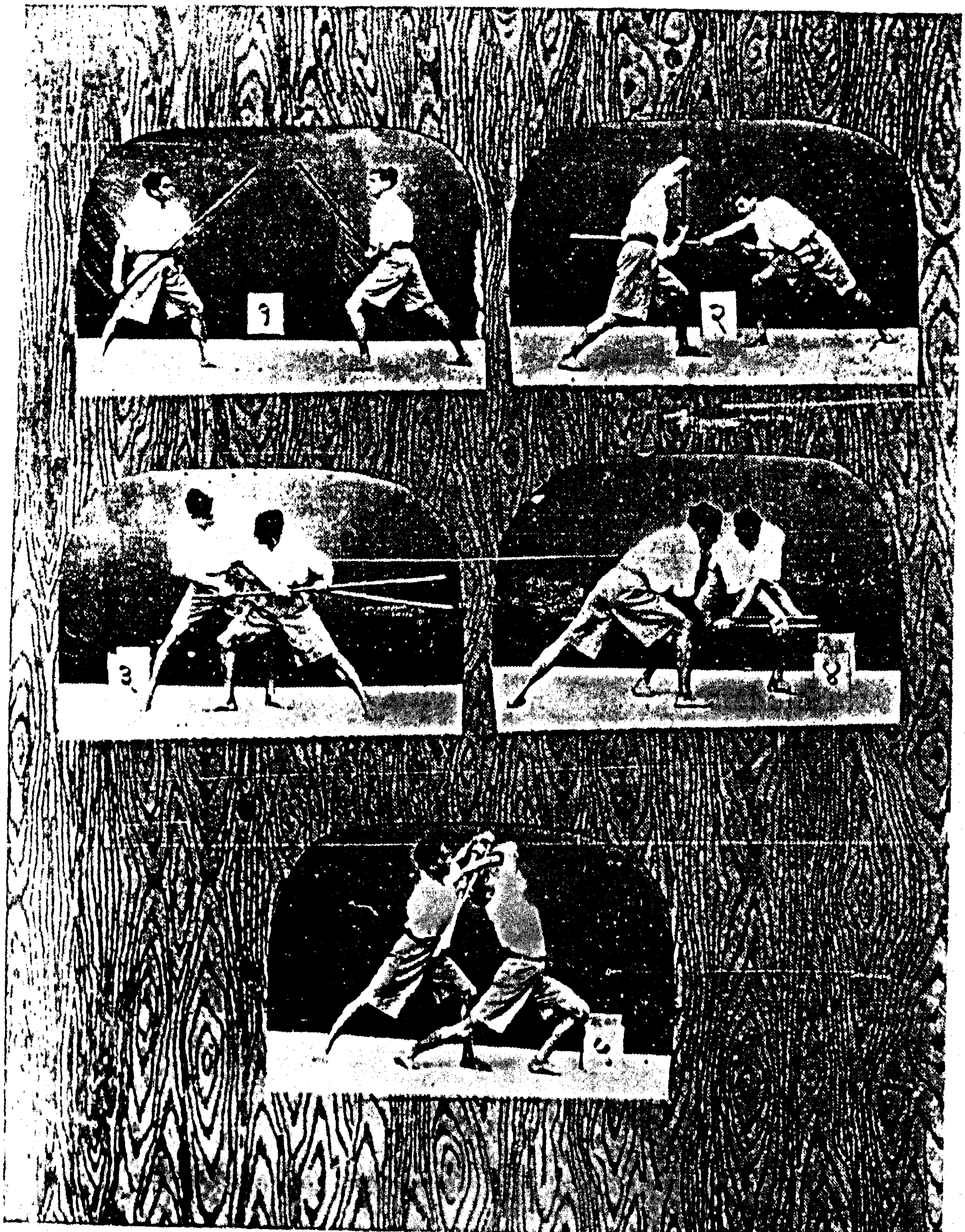


Plate 52 Nos. 392-396

Lathee-Bandesh—Lock No. 1:—Be alert with a Lathee in your hands with the left grip forward (No. 1). Your opponent strikes you with the *waist stroke.* Move your Lathee to your left near your waist and push his Lathee further to your left in order to save yourself from his blow (No. 2). Stride your right foot forward in front of him and continue to push his Lathee until you move in front of him, thus both the Lathees come together. Catch both the Lathees by your left hand, move your left foot a little further and thrust both the Lathees in his right arm-pit (No. 3). Press both the Lathees by your hands so that his fingers and both the wrists are locked (No. 4). Move both the Lathees upwards over the opponent's head and quickly get behind him, continuing the press until you come to the position No. 5. Here the opponent is completely locked. Pictures Nos. 3 and 4 are taken from the front for the clear view of the Lathee-hold.

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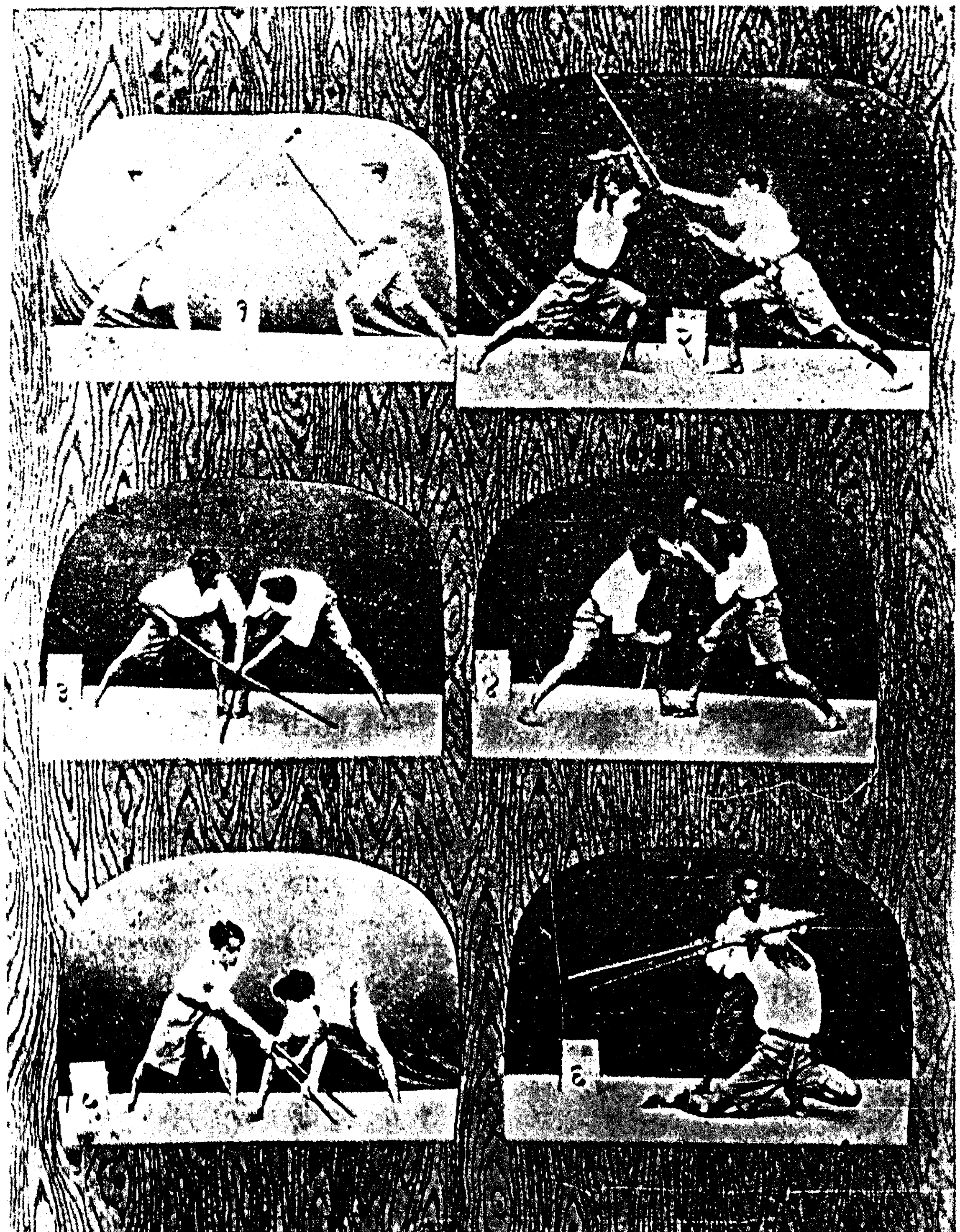


Plate 53 Nos. 397-402

Lathee-Bandesh—Lock No. 2:—Be alert with a Lathee in your hands (No. 1). When your opponent strikes you with the head-stroke, save yourself from his blow by holding your Lathee above your head (No. 2). In the same heat, press his Lathee with force so that you are in a position to press down his Lathee on the ground (No. 3). Hold both the Lathees; press his right foot under your left foot; jerk your body to your left and thrust your Lathee between his hands so that his fingers and wrists are locked between the Lathees (No. 4). Again jerk your body and the Lathees to your right until the Lathees are brought down to the ground (No. 5). Push up the lock over his head and get behind him, locking his hands completely (No. 6).

11. Bothatee-Fight—Bothatee (Blunt Lance)

Introduction :—Bothatee fight was introduced by the Mohamadans. It was popularized by the Marathas among the cavalry. In the days of the Maratha Empire, the main force of the Marathas consisted of Cavalry. The Maratha horseman was well known as a good rider, able to ride for miles together at a stretch. The Marathas extended their Empire with the aid of their efficient Cavalry. A lance was the chief weapon of a horseman. He knew how to wield the lance in the thick of fight. Consequently there grew the science of Bothatee fights by practising which the horseman became successful and smart in the brunt of battle. To use lances in every day practice would be dangerous. Hence they practised a sport in which a lance was used without the point. Instead of the pointed blade, they used to attach a ball made of rags to one end of the lance. Such a lance was called Bothatee. The horsemen used to fight with each other with such blunt lances. The Maratha soldiers were very fond of this game. Whenever the Cavalry would encamp for convenience or for rest, they would play this manly game. It served a three-fold purpose. Horses got good exercise without which they would have become plumpy and dull for movements. Secondly soldiers got the practice of riding and also learnt how to ride fast, how to check their horses' speed abruptly and how to turn horses at the slightst move. They thus became experts in controlling horses. Thirdly they were drilled in skilled Lance-thrusts. They got the practice of controlling lances and develloped quickness of eye and efficiency in *lance-thrusts* and *back pulls*.

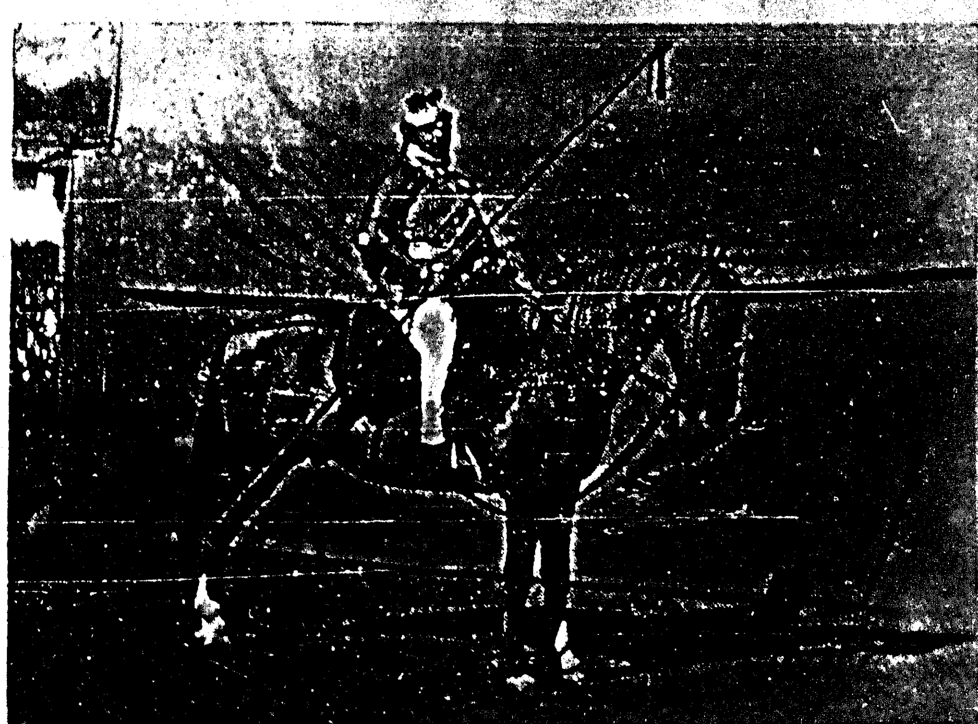
As a game, they framed certain rules which they used to observe while playing. Thus it became a particular science and the constant practice therein gave a very good training to lance-fighters who otherwise would have been inefficient. The main moves in the lance-throws consist of Salami (Salute), Band (blocks), Wel (serpentine movement), Duheri Wel (Double serpentine movement). By the constant drill in these, the soldiers became, strong and developed their stamina.

In fact in the days of the Maratha Empire, Bothatee formed one of the principal military sports. To-day the war weapons have been mechanized. Consequently the old weapons of war have become out of use. At the decline of the Maratha Empire, the game of blunt-lance-fighting had its black days. The game is now almost forgotten by the soldiers. It has become difficult for the people even to know

what Bothatee means. However some forty years ago, this game was popular in the Baroda Cavalry.

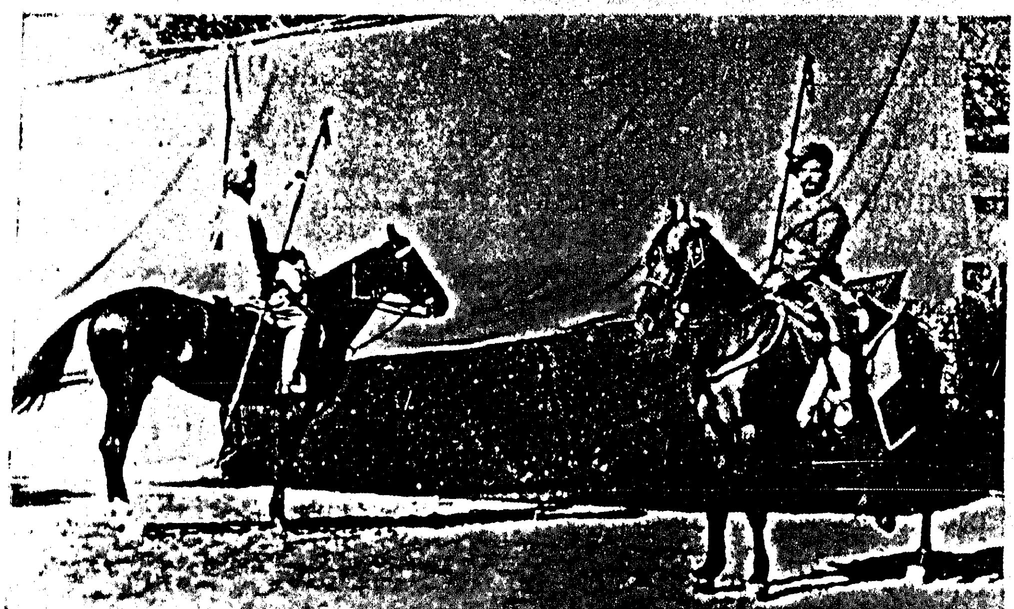
Apparatus:—The lance is generally 9½ or 10 feet in length. The ball at one end is dipped in colour so that its blows on the opponent can be discovered and hence easily counted for points in friendly combats. There should be plain ground, specially prepared for this game, so that horses can easily run in all directions. The lance is generally held at a backward point ⅓ of its length.

In olden days warfare, the soldiers used to put on steel armour, with a big shield at the back, steel *visor* for the head and steel covering for hands and wrists. They used to fight with these precautions. The following picture shows the fully-armed horseman with a lance in his right hand (No. 403).

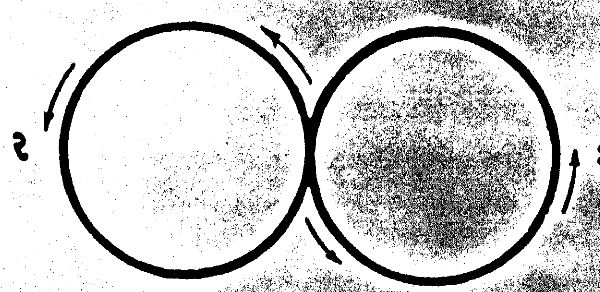


No. 403

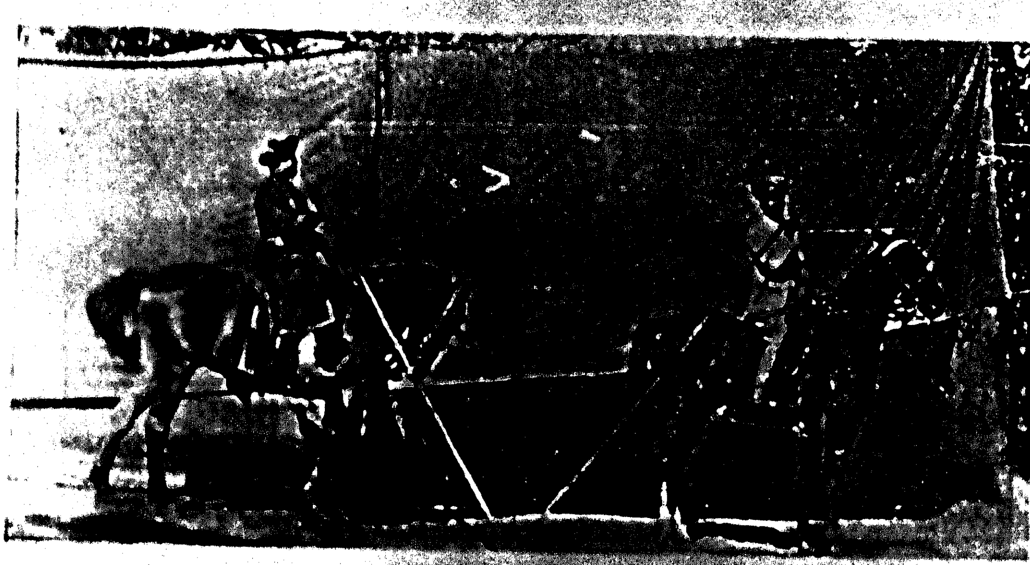
The lancers come to the arena (No. 404). The arena is formed of two equal circles in the shape of English number 8, placed horizontally (No. 405). The arrows show the directions in which the horsemen generally move. They even chase each other and move suddenly in the circles to take the offensive or defensive. For Saluation, they either touch the ground with their ball-ends (No. 406) or bring their lance-ends



No. 404

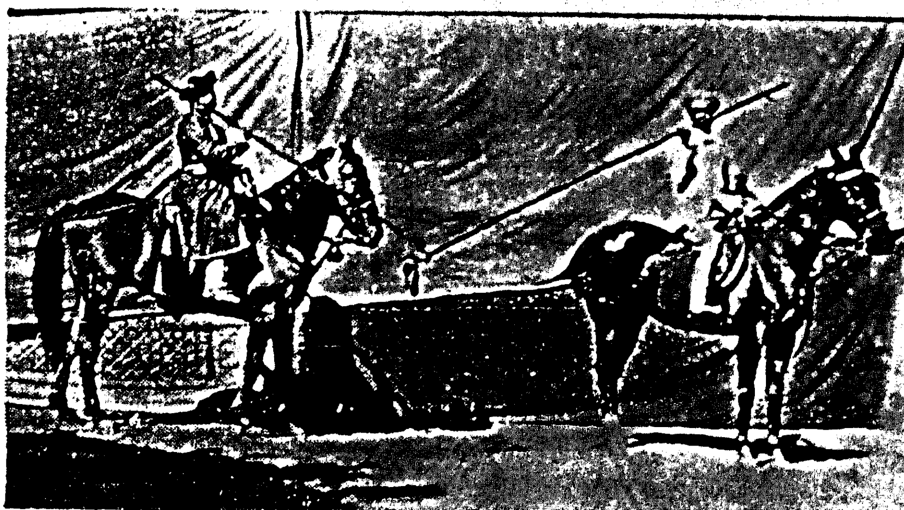


No. 405



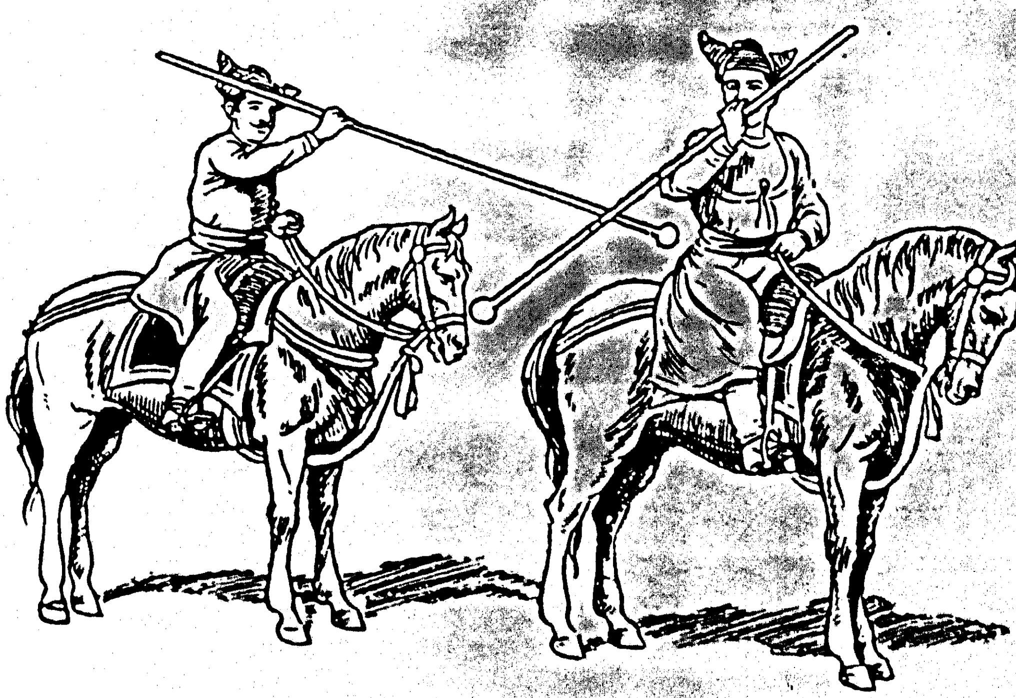
No. 406

near each others (No. 407). The picture shows how the lancer thrusts his lance.



No. 407

Moves and Counter moves :—When you are chasing your opponent and he is sufficiently near you, thrust the lance to pierce his right side (No. 408). The opponent at once prevents your thrust by pushing your lance with his to his right and aims his lance at your chest

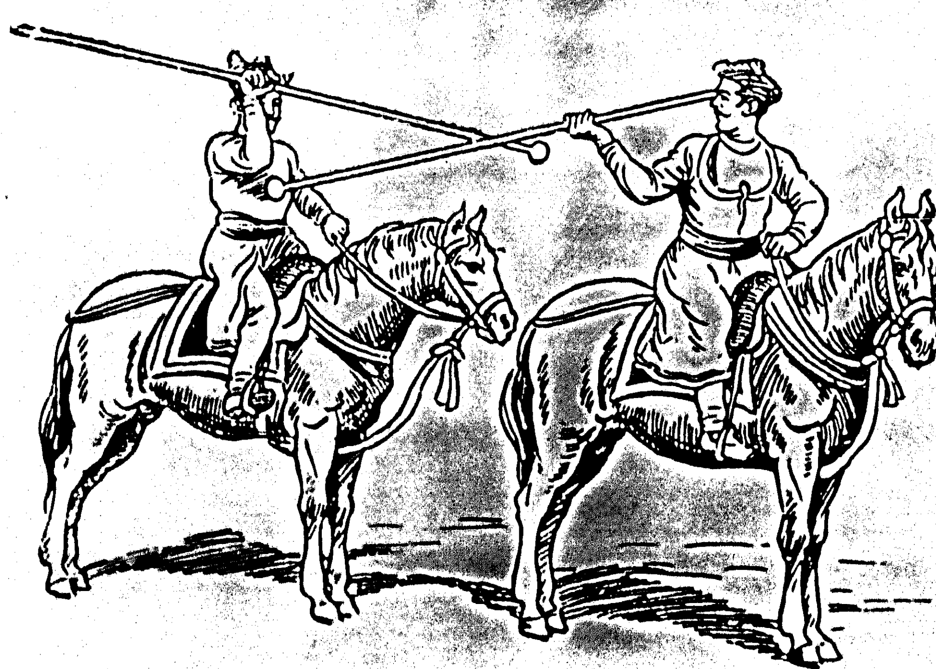


No. 408

(No. 409). You should stop it by pushing his lance to your right by your lance, (No. 410).

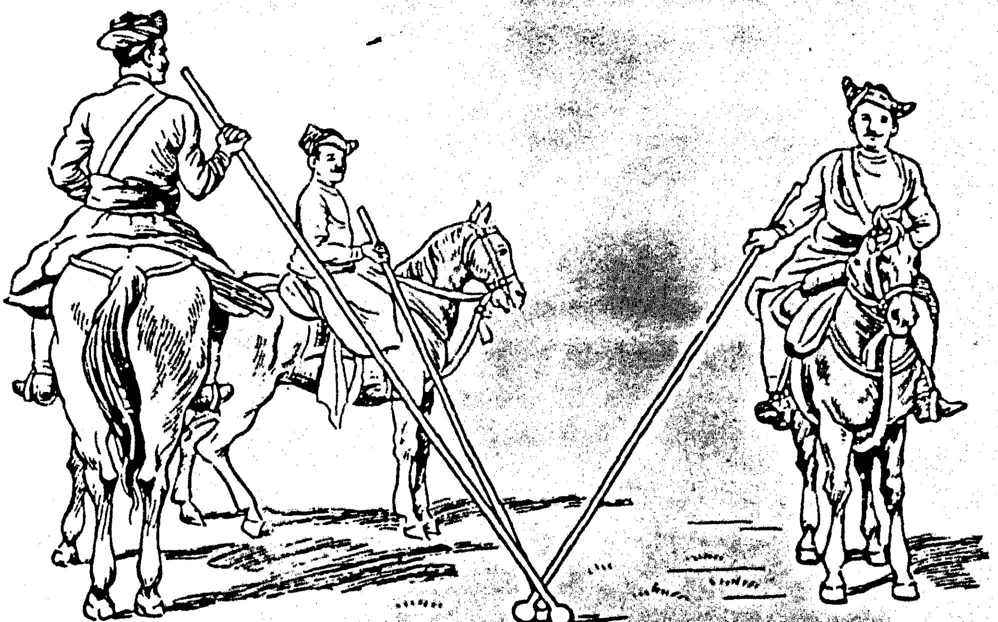


No. 409



No. 410

In practising turning positions, three riders are shown ready for action (No. 411). First they touch their ball-ends of the lances to the ground in a ready position to take a turn. In No. 412 they try to lift their lance-hands high enough to allow their heads to go to the



No. 411



No. 412

opposite direction. No. 413 shows one rider taking his head fully from below his lifted hand. The second has half taken his head out and the third is just attempting the same. These practices in turning horses are essential for unexpected attacks.



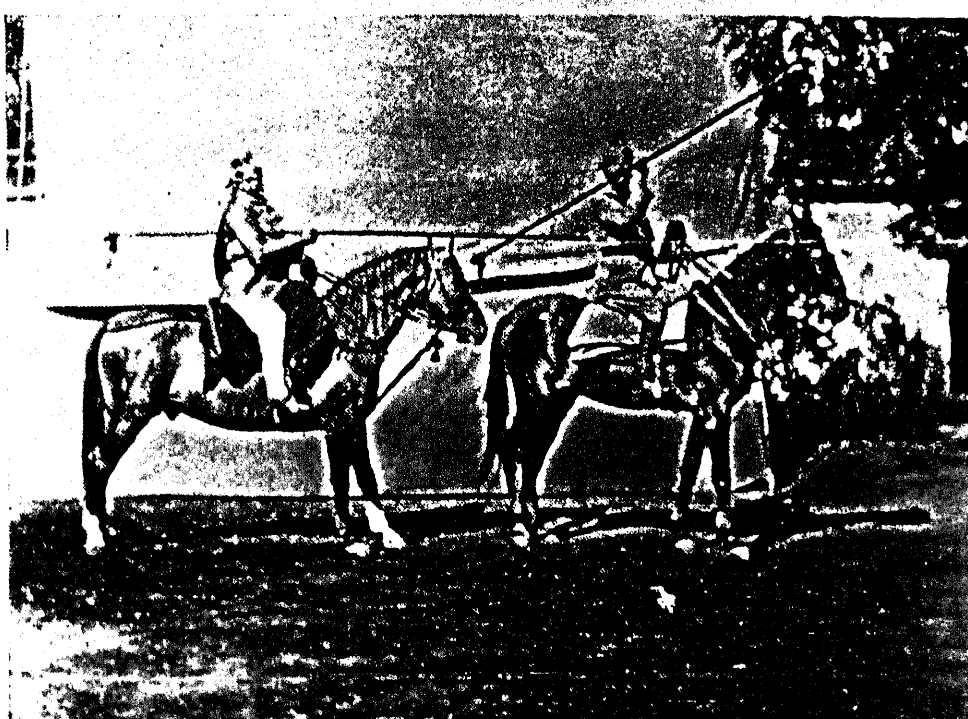
No. 413

Turning moves :—Sometimes your opponent suddenly turns his horse and hurls his lance at you. Stop it by pushing it to your right and return the thrust to your opponent (No. 414). This picture shows the method of a sudden turning of the horse with a view to take unexpected offensive.



No. 414

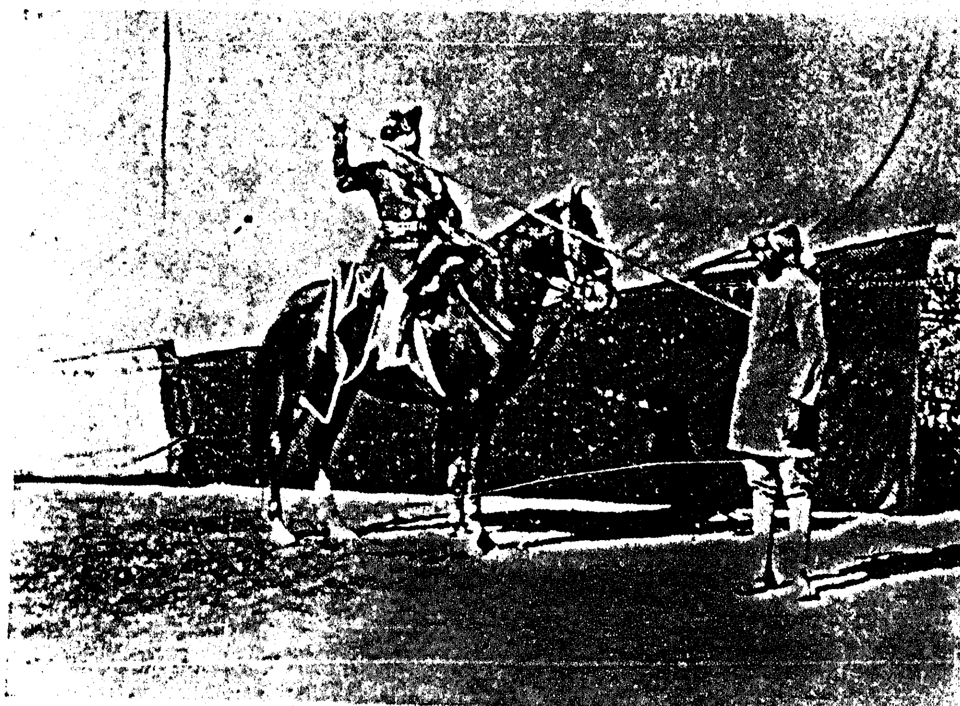
Hard-thrust :—When your opponent thrusts his lance at you quickly parry it with your lance and at once overturn your lance and grab it in your right arm-pit and return the thrust to your opponent (No. 415). If the opponent tries to ward it off, his lance stands in danger of being broken because the lance in your arm-pit offers greater resistance.



Nos. 415

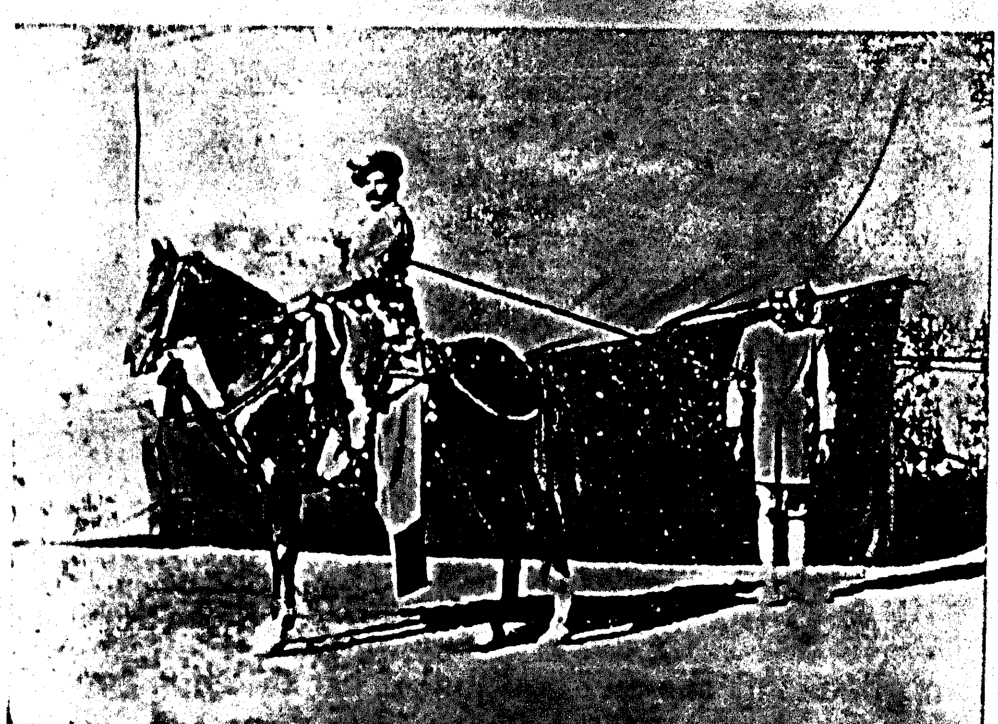
Glide-stroke :—If the opponent is about 2 feet away beyond the range, hold lance a little loose and thrust it to reach the opponent so that you can glide it at the end and pull it back. Thus you should train your grip to enable you to thrust the lance forward and back-ward all of a sudden.

To pull out the lance :—Sometimes in the actual fight if your lance pierces a foot soldier (No. 416), it is very difficult to withdraw



Nos. 416

the lance. Under the circumstances make the horse turn about; hold fast the lance under your arm-pit and spur the horse (No. 417), so that with the speedy move of the horse you can withdraw your lance successfully.

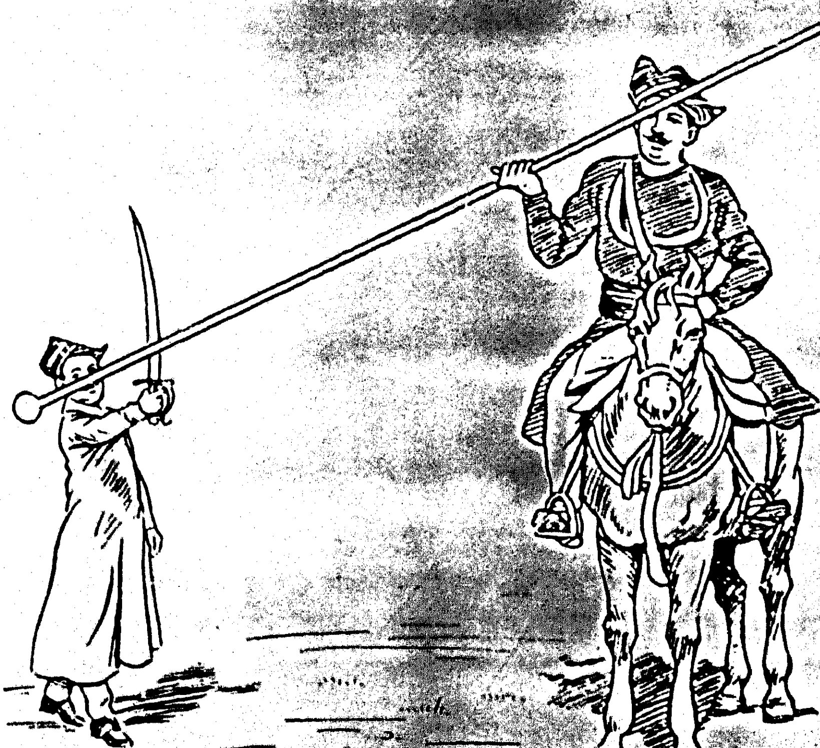


Nos. 417

Fight between a foot soldier and a lancer :—No. 418 shows how the combatants salute each other. No. 419 shows how the foot soldier parries the thrust of the lancer.



Nos. 418



Nos. 419

This game deserves to be revived and should be incorporated in the modern Military sports that are held from time to time.

12. Hanumantee Pata

Introduction :—Pata is a kind of sword with a flexible blade having sharp edges on both the sides of the blade. This weapon was invariably used in hand to hand fights in old, old days. By brandishing the Pata on all sides of one's body, one could easily protect oneself from the attack from all directions. The Maratha soldiers were greatly well-versed in skilfully brandishing the Pata. They used to practise its moves daily. They fixed the moves of various kinds and turned them into a systematic science. Owing to the invention of gun powder and modern mechanized means of warfare, such old weapons are practically out of use. The Marathas carried the art of brandishing the Pata to its culminating point. But now owing to its non-use, very few soldiers know that art. Formerly the soldier was required to practise it throughly before he could successfully use it in a hand-to-hand fight in the battle. Its regular daily use gives very good exercise to the body. It keeps the body active, healthy and light. As a very good form of exercise, the old art of brandishing the Pata deserves to be preserved. Every gymnastic Institution should train its members in this art.

Parts of the Pata :—The Pata has sharp edges from the hilt to the end. It is a double edged one. It is formed of five parts :—

(1) Hollow handle for grip (Khobada) (2) Hilt (Mooth) (3) Ring (Kadee) (4) Fork (Chimta) (5) Blade (Pata).

The use of the hollow handle (Khobada) of the Pata :—As the whole fore-arm can be easily accommodated into it, the grip becomes firm. Besides it gives a sure protection to the fore-arm from the strokes of the opponent.

The method of cuts :—As in Fari-Gadka (shield and stick) the following are the parts of the body where generally the strokes are attempted, viz : head, both the ears, shoulders, ribs, thighs, ankles, and waist. Hold the Pata, with your palm facing the ground. While brandishing the Pata, the movements of your steps may be so arranged that at the time of the final cut either edge is used. At the time of the cut, the hand should be fully stretched so that the cut which is to be effected becomes easy and clean.

The feat of cutting a thing exactly at a desired point is the utmost skill in the art of brandishing the Pata. You may have enough

practice in stepping and brandishing the Pata, but so long as you are not able to cut a lemon, a potato, a clove etc., you are not considered a skilled brandisher of the Pata. You are required to direct your steps exactly so as to reach to the object to be cut correctly. If your cut is correct, it does not give a jerk to your hand or wrist.

For practice, try to cut a hanging plantain-stalk or a sugar-cane. The experts can cut a bundle of sugar canes with one stroke. Some can cut even cloves with their eyes bandaged. For the last feat the practice of the bandisher is so great that his movements and steps become automatic and exact and hence he is not required to use his eyes in cutting the small thing.

Various styles :—If you have learnt how to brandish the Pata with one hand perfectly you can brandish two Patas, holding one in each hand. You can practise this exercise also with a sword in one hand and a Pata in the other or you may take a stick instead of a sword.

The method of learning :—The movements in this art are difficult on the whole. Circles, turns, cuts, withdrawals are too complex to be followed by a beginner. So the teacher should analyse every move into its component parts and teach the beginner, part by part to avoid the risk of self-cuts. The beginner also should master each part separately by frequent drill and then connect all the parts, making them one complete move. In the end he will be delighted to make one complete move even in jumping action. The pictures of the Pata represent several parts of one complete move.

Technical words of the Pata

Raha :—It consists of one complete move with the sub-movements of hands and feet, strokes, cuts etc.

Palatee :—It consists of front, back or about turns.

Kat :—It is the action of giving a cut.

Kadhanee :—It is the method of withdrawing the Pata after a stroke, either from beneath one's leg or from beneath both his legs by a jump.

Doob Marane :—To dive one's head from below one's arm-pit or to jump forward or backward with the support of one's hand on the ground after giving the cut.

Before learning how to brandish the Pata, the Pata-holder should master the specific steppings required in this art.

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3- -5

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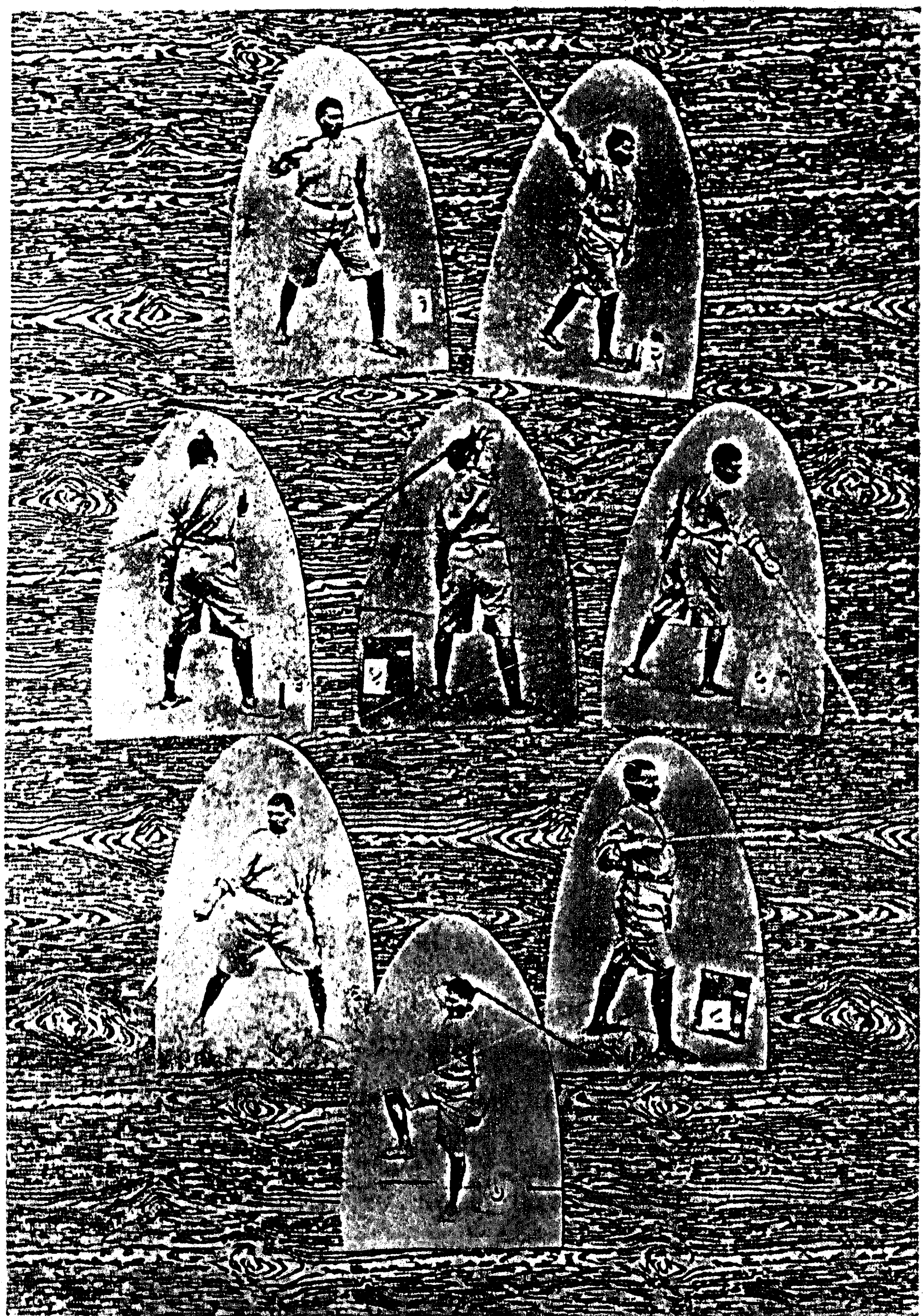
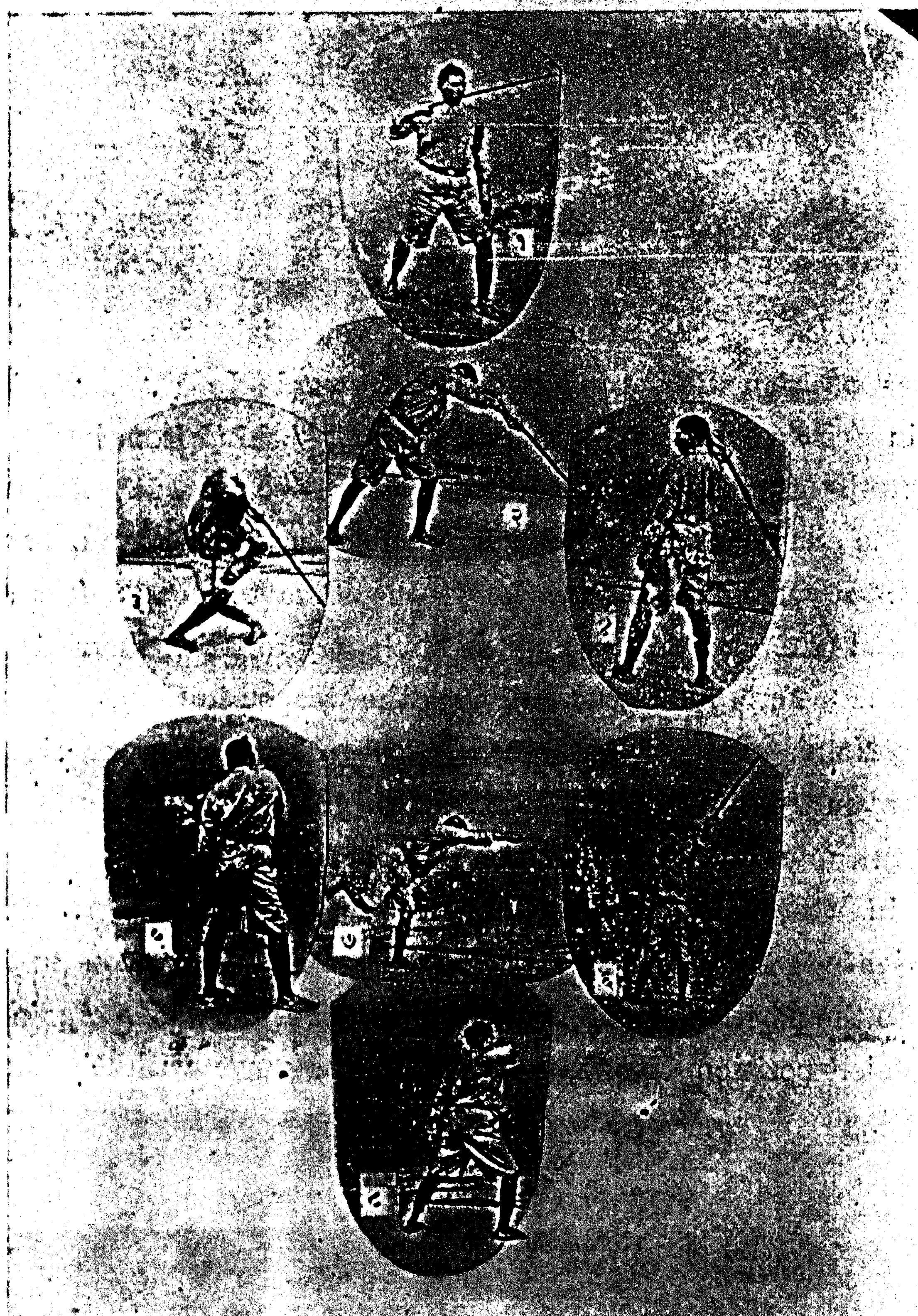


Plate 54 Nos. 420-427

Turning (Palatee)

Circle No. 1 :—Grasp the Pata in your right hand and stand in the alert position with your left foot forward (No. 1). Brandish the Pata in a circle over your head by taking it behind from left to right, striding the right foot forward, ready to strike (No. 2). Attempt to strike the imaginary foe on his left shoulder cross-wise and move the weapon to your left (No. 3). Move the Pata to your left and over your head (No. 4). Completing the circle, try to strike the right shoulder of the foe cross-wise and pull back the weapon to the position in the picture No. 5. Place or put your left foot in front of your right and turn to your right a little behind (No. 6). Continue to turn to your right, lift up your right foot, stand on your left foot and take the armed hand in a circular motion behind to the position No. 7. Turn to your right together with the weapon in a circular motion until you come to the position No. 8, with the right foot forward. Again come to the alert position No. 1. Always begin a move with the left foot forward.



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Plate 55 Nos. 428-435

Circle No. 2—A Dive below arm-pit (Doob) :—Stand in the position No. 1. Place your left foot still a little forward and try to pierce the front knee of the imaginary foe (No. 2). Place your right foot behind your armed hand, with the point of the weapon pointing to the ground (No. 3). Turn to your right, with your face back and the weapon ready to strike (No. 4). Turn your armed hand, try to strike on the left ear of the adversary and pull it back (No. 5). In the same heat, move your armed hand back from below to cut the right thigh of the foe and pull up the weapon. Thus you come to the position No. 6. Try to thrust your weapon with the right foot lifted behind and bending forward on your left foot (No. 7). Stride your right foot forward, attempt the neck-cut of the foe and come to the position No. 8.

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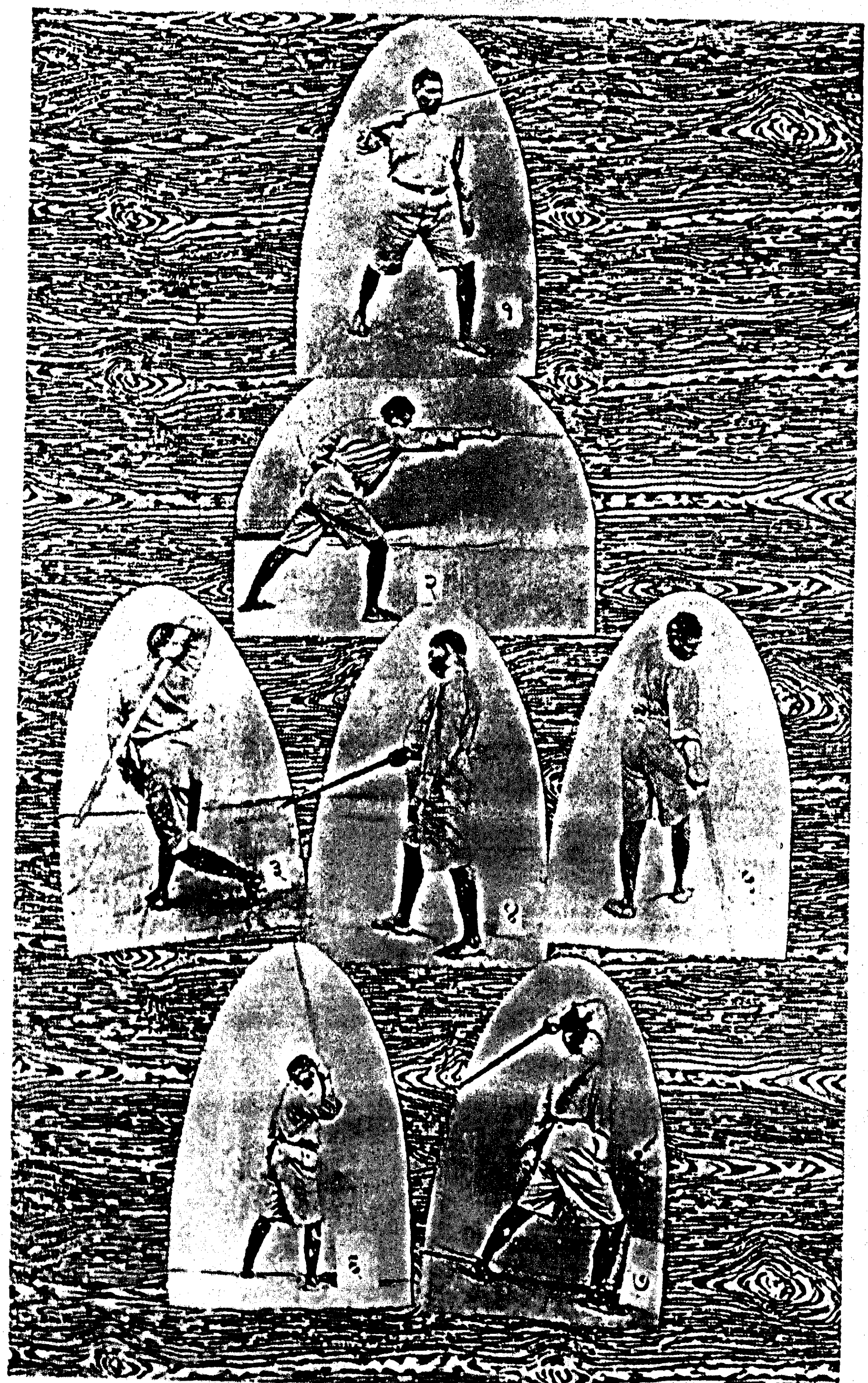
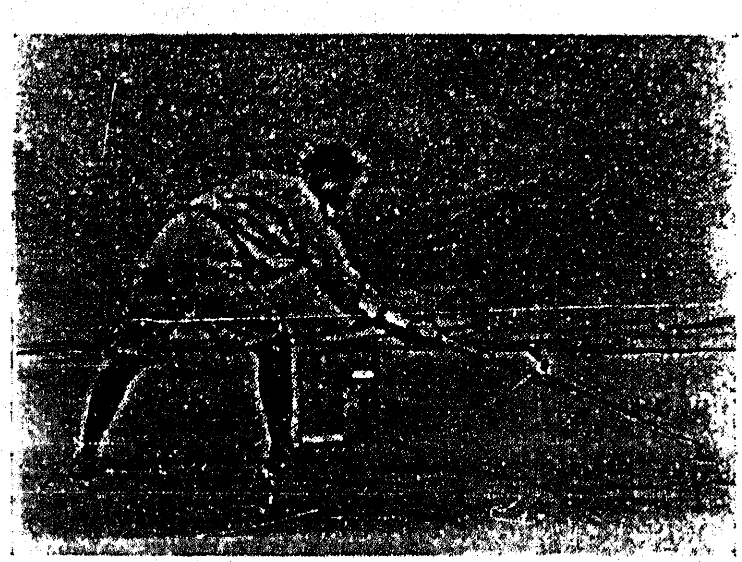


Plate 56 Nos. 436-442

Circle No. 3—Reverse dive below arm-pit (Ultee Doob) :—Stand in the position (No. 1). Stride your right foot forward and endeavour to thrust with the weapon (No. 2). Put your left foot behind your right and turn your body from left to right. Take out your head from below your armed hand and move the weapon in the same direction (No. 3). Suddenly put your right foot forward with the weapon ready for striking (No. 4). Try to strike the right ribs of the opponent and pull the weapon by jerking your body to your right (No. 5). When you come to the position No. 5 take the armed hand up from behind; place your right foot a little forward (No. 6) and try to strike the left knee of the opponent. Take the armed hand up to your left in the same heat (No. 7). Attempt to strike the head of the foe and come to the original position of No. 1.

Cuts (Katee) :—Cuts form the most skilful part of the art of brandishing the Pata. There are many types of cuts. A lemon or a potato can be cut by placing them in different positions. It may be placed in front, behind, side-ways, under the foot, between the legs or on any part of the body of another man. In the last case, the skill of the performer lies in cutting the lemon without the slightest cut to the body. Sometimes a man holds a clove in his mouth and the skilful performer cuts that clove without injuring the man. Here we try to illustrate a few cuts as specimens. Before attempting the actual cut, the brandisher tries to judge correctly the distance at which a lemon is placed. He does this by changing steps taking to circular movements or attempting the suitable thrusts on the imaginary foe. When he becomes confident of his performance, he attempts the actual cut.

Cut No. 1 :—Place a lemon in front at a convenient distance. Stand in the original position with your left foot forward. Put your right foot forward with correct judgment. In the same heat attempt to strike the left ear of an imaginary foe and take back the weapon to your left shoulder. Keep your right palm facing the ground and skilfully brandish your weapon to your right, cutting the lemon (No. 443).



No. 443

Cut No. 2 :—Place a lemon between your legs. Take the alert position. Then place your right foot forward, take the armed hand to your left, attempt to strike the right part of the waist of the imaginary foe and take the weapon to your right. Face your right palm groundward, lift your right foot and cut the lemon between your legs with the weapon (No. 444). In the same heat, place your right foot on the ground, lift up your left foot and withdraw the weapon from below your left foot. Put the left foot on the ground and with a reverse head-dive and a circle return to your original position.

This cut is very difficult. In the beginning try to strike the lemon with a stick and master the movements required therein. Then attempt with a smaller Pata and afterwards try the cut illustrated in No. 444.



No. 444



No. 445

Cut No. 3 :—Place a lemon behind you. Judge the proper distance. Stand in an alert position. Place your right foot forward, endeavour to strike the left waist of the imaginary opponent and take the armed hand to your right. Bend back and take the armed hand behind your head placing your right foot back in a line with your left (No. 445). When you see the lemon, move the edge of the weapon accurately from left to right, bringing about the cut of the lemon and afterwards stand straight. When you become skilled in this cut and if you are also skilled in taking a somersault, you can cut the lemon with a somersault amidst the clapping of the spectators.

Cut No. 4 :—To cut the lemon with your eyes bandaged, first see the lemon with your eyes and judge the distance correctly. Then get your eyes bandged and sit down with your armed hand taken to your left and back ward. Brandish the weapon smartly to your right and cut the lemon (No. 446).



No. 446

After the eyes are bandaged, the distance and the lemon are to be correctly guessed by the performer. This feat can be mastered after a great deal of practice.



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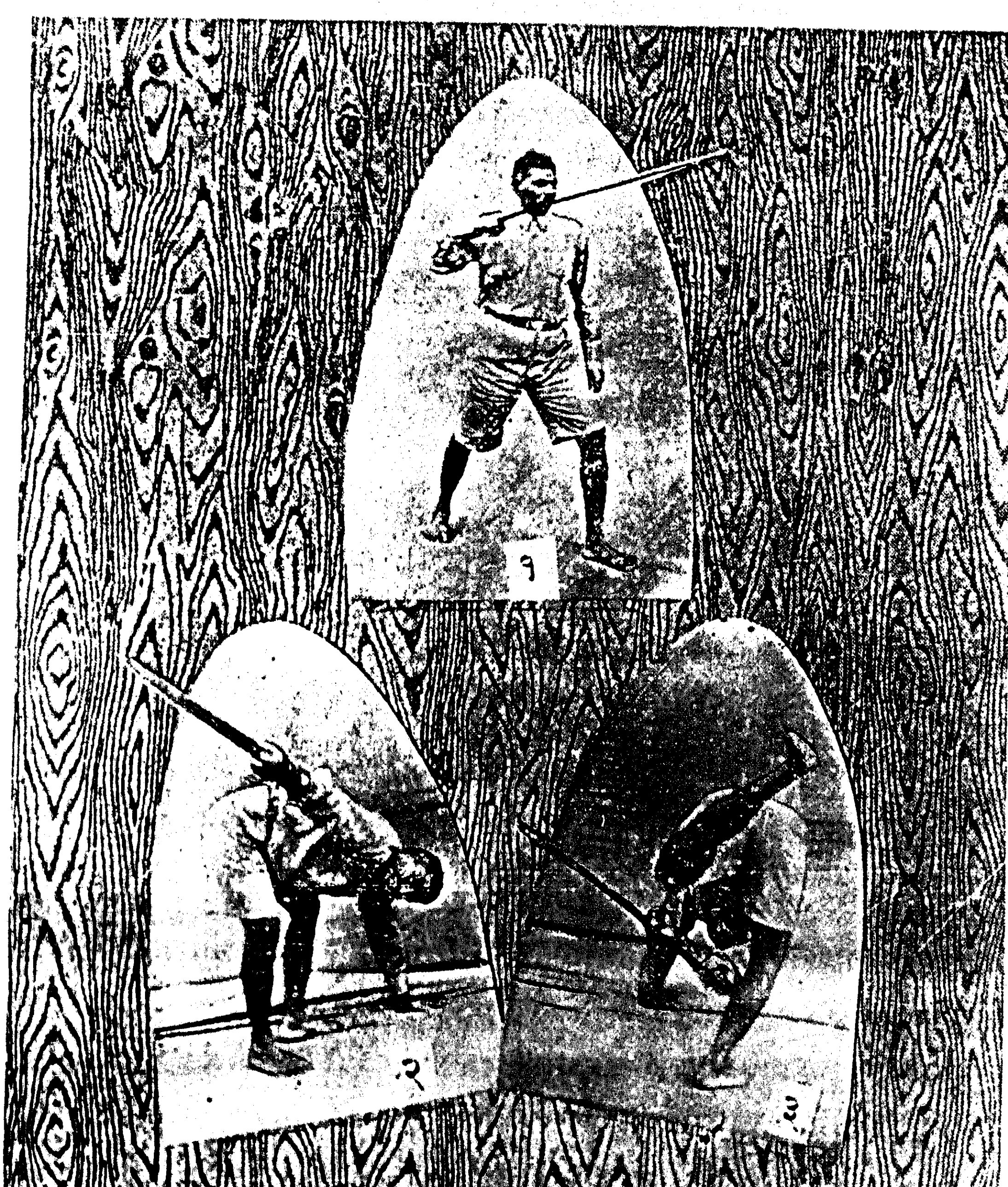
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Plate 57 Nos. 447-451

Drawing out of the weapon (Kadhanee)

Drawing out No. 1 :—Stand in the starting position No. 1. Put forward your right foot and attempt the neck-cut of the imaginary opponent from right to left and also from left to right. In the same heat take back the front right foot and move the armed hand back. Continue to move it back and circle the weapon over your head reversely to your back. Sit down as, in the picture No. 2. At once take the support of your left hand on the ground behind the weapon. Take an upward jump and draw out the weapon (No. 3). Get up, try the forward thrust, turn and return to your original position.

Drawing out No. 2 :—Stand in the starting position (No. 1). Place your right foot forward, try to strike the left-ribs of the imaginary opponent and draw the weapon to your left. At once lift your left foot and continue to take back the weapon from below your left foot (No. 4). Quickly place down your left foot on the ground, lift your right foot and at once draw out the weapon from below your right foot (No. 5). Take the turn and return to the original position.



1—

2—

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Plate 58 Nos. 452-454

Drawing out No. 3 :—Stand as in picture No. 1. Put your right foot forward, take the weapon to your left, attempt to strike the neck-cut on the imaginary opponent, continue to circle the weapon from behind over your head and try to strike the right ear of the foe. Afterwards place your right foot near your left, bend forward and place your left hand on the ground (No. 2). Bring the weapon down, lift your right foot and draw out the weapon quickly from below the right foot. Place it down, lift the left foot, continue to draw out the weapon from below your left foot and place your left foot down (No. 3). Lift up your left hand, take a turn and return to your original position.

After a great deal of practice, instead of lifting your feet alternately, you can at once lift up both your feet and try the body-roll as in wrestling and draw out quickly the weapon from below your body.

There are many methods of drawing out the Pata. Here only three specimens are illustrated. Experts can invent new moves of their own and develop this science further.

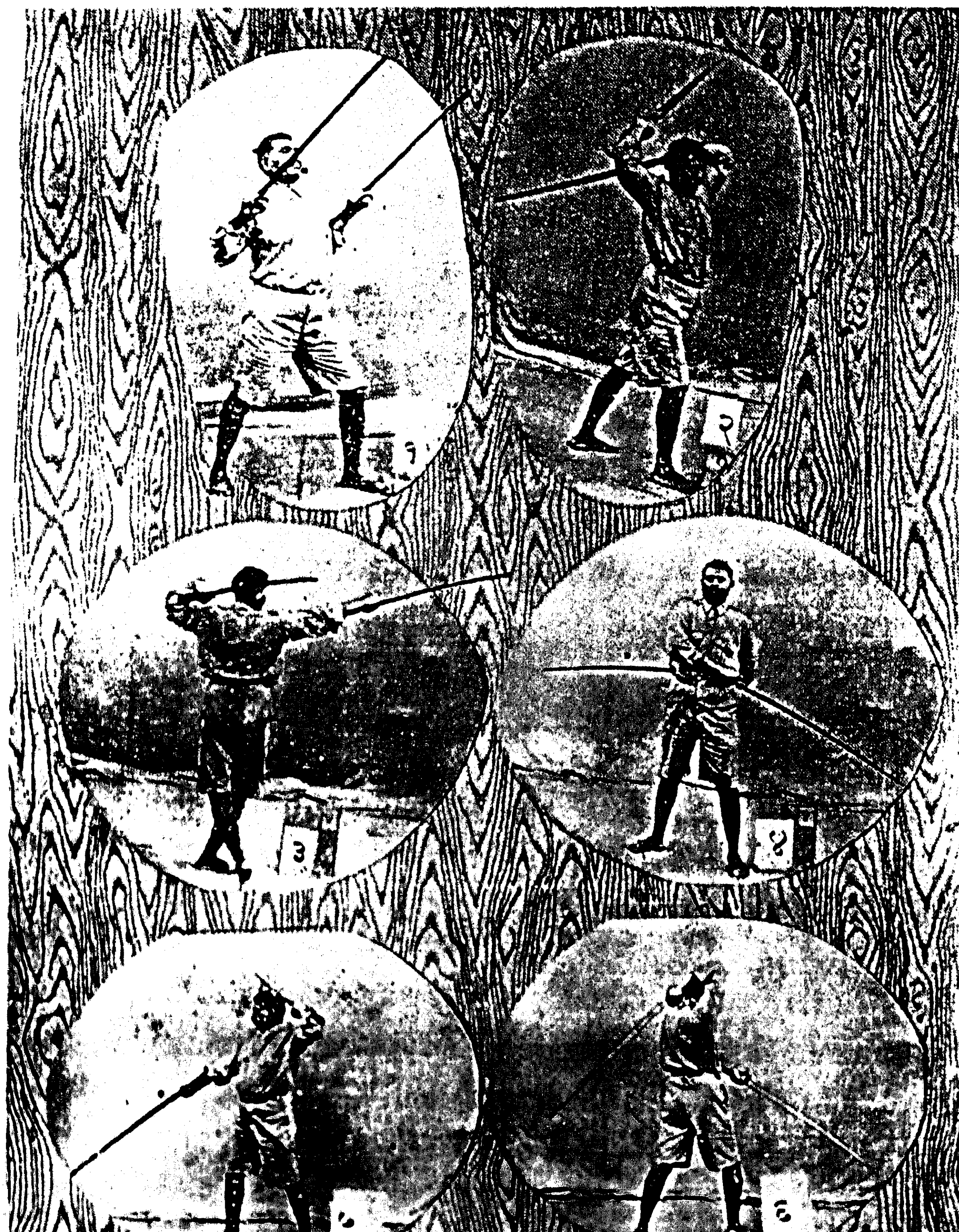


Plate 59 Nos. 455-460

Double-Pata-Move :—Stand with two Patas in your hands in the starting position (No. 1). Stride your right foot forward, take the left hand behind your neck, try to strike your imaginary opponent's right shoulder cross-wise by the left-hand weapon and simulataneously strike the opponent's left shoulder by your right-hand weapon (No. 2). In the same heat, place your left foot behind your right foot (No. 3). Afterwards take a turn from left to right and in the same heat, bring your left hand behind your back to your right and your right hand forward to your left (No. 4). Endeavour to strike at the waist of the opponent by your right-hand weapon and turn your left hand reversely upwars (No. 5). In the same heat, place your left foot behind your right foot and strike at the shoulders of the opponent with your hands simultaneously so that you pass through the position illustrated in the picture No. 6. Stride your right foot forward, place your left foot still further and return to the starting position.

In this movement, skill lies in brandishing both the weapons simultaneously and when they point to the same direction in the heat of the action, they appear parallel to each other.

These moves of the Pata may be arranged at right angles in a circle, with faces changed at the change of the direction. The steps may be tried on squares, nay, on various geometrical figures.

13. Satha-Mari and Dagdaree

Satha-Mari :—It is a manly sport in which foot-men irritate the intoxicated elephant. In this sport they try to save themselves by tricky moves from the excited elephant. This manly sport between an elephant in rut and foot-men is technically called Satha-Mari.

Dag-Daree :—Is another manly sport in which horse-men try to irritate an intoxicated elephent and save themselves and their horses from the attack of the elephant.

The footmen are called Satha-Mars and the horse-men are styled as Dagdars.

In old, old days a fight with an intoxicated elephant was very famous. We have instances of Shree Krishna, Balaram, Bheemasena combating with intoxicated elephants as described in the great Indian Epic Mahabharat. In this fight, man's gigantic strength, activity, adventurous spirit and skill are put to test. When the intoxicated elephant attacked such harassing fighters they ran behind the elephant and pulled his tail. The animal would turn round and found and these heroes also would take rounds along with the elephant. When the elephant was exhausted, they killed it. Mahabharat describes a terrific fight of Shreekrishna with a lordly intoxicated elephant in the concluding chapter of Hari-Wansha. In the religious work of Shreemat-Bhagavat also we meet with such wonderful descriptions. The drama Mruchhakatik (clay-cart) also mentions the fight of the intoxicated elephant with its conductor, in which the conductor wounds the elephant by the terrific blow of his iron bar.

Among the Moghul Emperors Jahangir was very fond of controlling an intoxicated elephant. Of late, the prince of Sangli State-Late Shreemant Tatya-Saheb Patwardhan took delight in playing with an intoxicated elephant, himself riding a horse. He irritated the animal which in turn attacked him with vehemence. The elephant, though possessed of a huge body can run straight very fast but it cannot take a sudden turn as a horse or man can, in the heat of running. The man or the horseman takes the advantage of this weak point and saves himself from the wrath of the elephant. The prince of Sangli used to tire the elephant by harassing it for hours together and then the elephant was fastened to its post. This sport developed in him skill, dash and stamina.

Arena for sporting with an Elephant :—The Baroda State patronised such sports. The present open arena for elephant sports, measuring 350 feet long and 220 feet broad, situated beyond and just

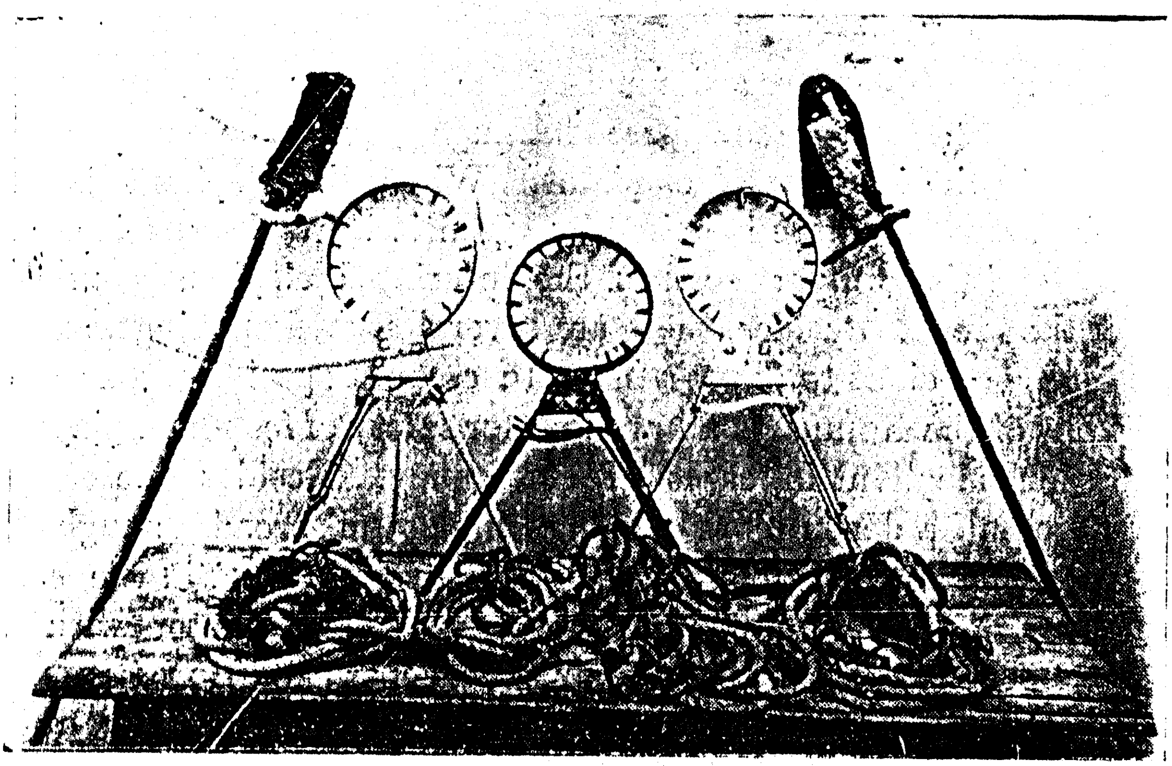
outside the eastern gate of the old Baroda city, was specially constructed by Shreemant Khanderao Gaekwar, for this manly sport. In the north-west corner, huge buildings are erected. The members of the royal family used to occupy seats on the first floor of the building and witnessed this manly sport which was held several times in a year on ceremonial occasions. Brick-Ramparts, 25 feet high and 10 feet broad, are constructed all round the arena. These Ramparts used to be packed with spectators to witness the sport. The seats are permanently arranged in steps as in a modern stadium. This arrangement of seats was planned by the late Sir Sayajirao Gaekwar. To the North of this arena there is a huge gate. The gate is meant for bringing in the intoxicated elephant. When the elephant is brought into the arena, the gate is bolted by gigantic heavy beams inserted into the walls of the rampart so that the infuriated elephant cannot come out of the arena. Besides, there are several arched openings, each seven feet high, sufficient to allow a man to escape, specially constructed in the walls of the Ramparts all around, for safety of foot-men playing with the furious elephant in, cases of emergency. Besides these openings there are half a dozen more openings high and broad enough for the escape of the horse-man (Dagdar). Moreover, almost in the centre of the arena, a special circular Bastion of 40 feet diameter with similar arched openings, referred to above, is contructed for the safety of players (No. 461). In the heat of chasing the mad elephant, if the elephant suddenly attacks the players they save themselves by entering into this Bastion through the safety-holes. Similarly on the opposite side



No. 461

of the Bastion a circular Platform of brick-work, 35 feet in diameter and seven feet high is also built for the safety of officers in charge.

Means to catch the intoxicated elephant :—Picture No. 462 shows the means which are used in trapping the intoxicated elephant. They are Banas specially prepared of tin-tubes stuffed with combustible powder attached to a bomboo rod, lances, circular forked prongs, fetters, big ropes etc.



No. 462

The picture No. 463 shows the daring players with the means of trapping.



No. 463

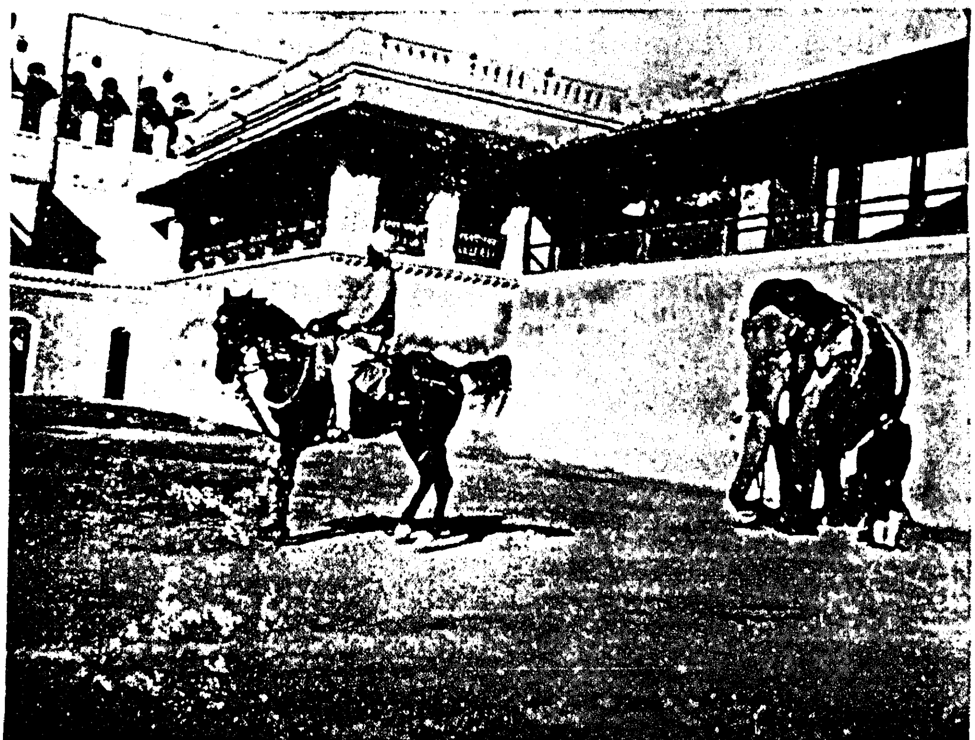
The method of playing this manly sport:— The intoxicated elephant is brought into the arena by the conductor and made to stand just in front of one of the arched openings. The big chain tied to one of the back feet of the elephant is taken off. Then the forked prong fixed to one of the front feet is taken off by a hook and the elephant is thus let loose. The signal is sounded by a bugle and one or two Sathamars come in front of the elephant. One of the Sathamars either points his lance at the elephant or unfurls his coloured head-dress before it and irritates it. The animal begins to chase the Sathamar. In order to save him, other Sathamars similarly irritate the animal (No. 464). The



No. 464

Sathamars thus irritate the animal in turns and save one another from its fury. This interesting sport lasts for an hour or so. When the Sathamars are on the verge of being caught by the elephant, they save themselves by sheltering in the safety holes or by suddenly lighting the Banas and creating a smoky curtain between the elephant and the players. This sport brings to light the skill, courage, and activity in the Sathamars. At the end, when the elephant is too much infuriated, his leg is to be forked and he is to be enchained. Somtimes it takes hours to fork the elephant as the animal furiously attacks the forkmen. It is therefore, dangerous for the man to do so. One, who forks the animal first is liberally rewarded. When two or three forks are successfully thrown round his legs, the elephant is brought under control and his conductor leads it to its tying post.

Dagdaree :—Just as men irritate the intoxicated elephant, so also horsemen do. Firstly horses should be trained to stand near the elephants so that they may not feel nervous at the sight of the huge animal. The horse for this sport should be smart and active. The horseman also should be strong, courageous and skilled in riding. The picture No. 465 gives idea of this sport. It is very interesting to witness the race between a horseman and the elephant in rut (No. 466). The horse escapes wonderfully when the elephant is just about to catch him. At such a moment, the rider spurs the horse and goes far off from the chasing elephant.



No. 465



No. 466

The Art of Playing on Malla-khamb (Wrestler's pillar)

THERE is no reference of the exercises on Malla-khamb in Ramayan and Mahabharat Epics. We trace its origin in the twelth century. Because in Manasolhas there is description of wrestlers taking exercises on Malla-khamb. It was a very common form of exercise among wrestlers in Deccan in those days. This art however remained in the background for six or seven centuries. Afterwards the art was revived by Balambhat Dada Deodhar in the first half of the 19th century. Balambhat Dada was engaged as the physical instructor to the Peshva Bajirao II. He revived the art and made it very effective and as an indispensable aid to the art of wrestling. He planned two types of Mall-khambs—one was made use of after fixing a part of it underground. The second type of Malla-khamb was kept hanging after attaching it to some beam by a hook. He deviced several feats on Malla-khamb with the sole intention of using those feats or devices as an aid to the art of wrestling. Much stress was given by him on these Malla-khamb feats and he proved by open exhibitions that a wrestler well-versed in the art of Malla-khamb would compete easily with his opponent of about double his weight. For political reasous Bajirao II had to go to the Banaras side. Balambhat Dada naturally had to accompany him there. He trained there a number of disciples, the most favourite of whom was Kondbhat Nana Godbole.

Kondabhat Nana Godbole tried to establish himself at Benares, where he found a famous Gymnastic Institution and imparted instructions in Wrestling and Malla-khamb on the lines chalked out by his Guru Balambhat Dada. Meanwhile Balambhat Dada finished his worldly career and his three children with their mother settled at Benaras. Narayan Guru Deodhar was the youngest son of Balambhat Dada. He had a favourable companion in Damodar Guru—a worthy disciple of Kondbhat Nana Godbole. Both these youngsters received proper training in Malla-khamb and Wrestling under the guidance of Kondbhat Nana Gadbole. Damodar Guru after acquiring proficiency in these arts, moved in different parts of India establishing new gymnastic institutions and spreading the knowledge he received from his

Guru. He introduced a new type of Cane Malla-khamb and made it very popular. All those institutions are even now in flourishing state. Though Malla-khamb could be traced as back as to the 12th century, still the different feats and devices on Malla-khamb were the works of Balambhat Dada and so a major credit for developing the art goes to him. While this art was being spread by Damodar Guru in the whole of India, Narayan Guru Deodhar came to Baroda., and founded an institution for developing the art in this part of India. Mr. Sapre, one of the members of this institution devised still more types of Malla-khambs and improved the exhibitive side of this art. This is a short history of the art of Malla-khamb—an indispensable art as an aid to the science of Wrestling.

Malla-Khamb as an aid to skill in wrestling :—Holds practised on the Wrestler's Pillar give many advantages to a wrestler. The hands, legs and thighs ensure the muscular strength. The body becomes light. It enables the wrestler to defeat his opponent of heavier weight. Constant and regular practice on Malla-Khamb, makes the body supple, vigorous, tough and singularly active and the wrestler's stamina is remarkably increased. The wrestler becomes confident of making offensive moves. His defensive power is greatly increased along with the suppleness of joints brought about by serpentine movements on Malla-Khamb. Besides, the wrestler can better apply holds.

The arm-pit moves on Malla-Khamb facilitate and ensure leg-throws in wrestling. Quick and round moves thereon enables the wrestler to escape from the hard locks and holds of his opponent. Upward and downward moves and Dankies thereon invariably save the wrestler from being pinned on his shoulders in wrestling. They not only save him but enable him to get the upperhand over his opponent. They enable him to apply inextricable locks on the opponent confidently. The experience will enable the wrestler to invent new moves for the application of new holds in wrestling.

Malla-Khamb as an effective form of exercise :—One who practises feats on Malla-Khamb, regularly, develops a beautifully muscular body with an allround tone, within a very short time. Eminent physical culturists state that if sinews, joints and the vertebral column get adequate exercise, the person gains longevity of life. Malla-Khamb develops these more than any other form of exercise. Jumps, twisting exercises upward and downward, give sufficient exercise to the body so

that kidneys, spleen, liver, pancreas, etc. can work efficiently. Sinews and joints all over the body and spinal column are constantly brought into play in exercises on the Wrestler's Pillar. Circulation of blood becomes vigorous, resulting in the rapid growth of the limbs of the body when the performer is in his teens. The performer gets a sure control and balance on his bodily movements. His digestive organs begin to function effectively owing to the vigorous exercises on Malla-Khamb.

Malla-Khamb does not check the height development :—The people in general labour under a great misapprehension that Malla-Khamb exercises make a man dwarfish. Correct and healthy diet can bestow height upon a person. Healthy weather is another factor. paving the path to the acquisition of height. The following are the examples :—Punjabis are tall, Gurkhas are dwarfish, the Jupanese are short, the English are tall. Some Malla-Khambists are tall and some are short. Malla-Khamb exercises should be taken when the player is in his teens when the body-growth is rapid. This is true in every form of exercise. Little children should indulge in jumping and running exercises which allow free scope to the growth of body. In brief. the objection of dwarfishness in cases of Malla-Khamb players is groundless.

Two kinds of Malla-Khamb :—Every institution, therefore. should have two wrestling Pillars. One thick and the other thin. The thick one is more useful for practising wrestling holds and the other will be useful in practising more intricate feats. The measurements of these, are given. (in picture Nos. 467 & 468)

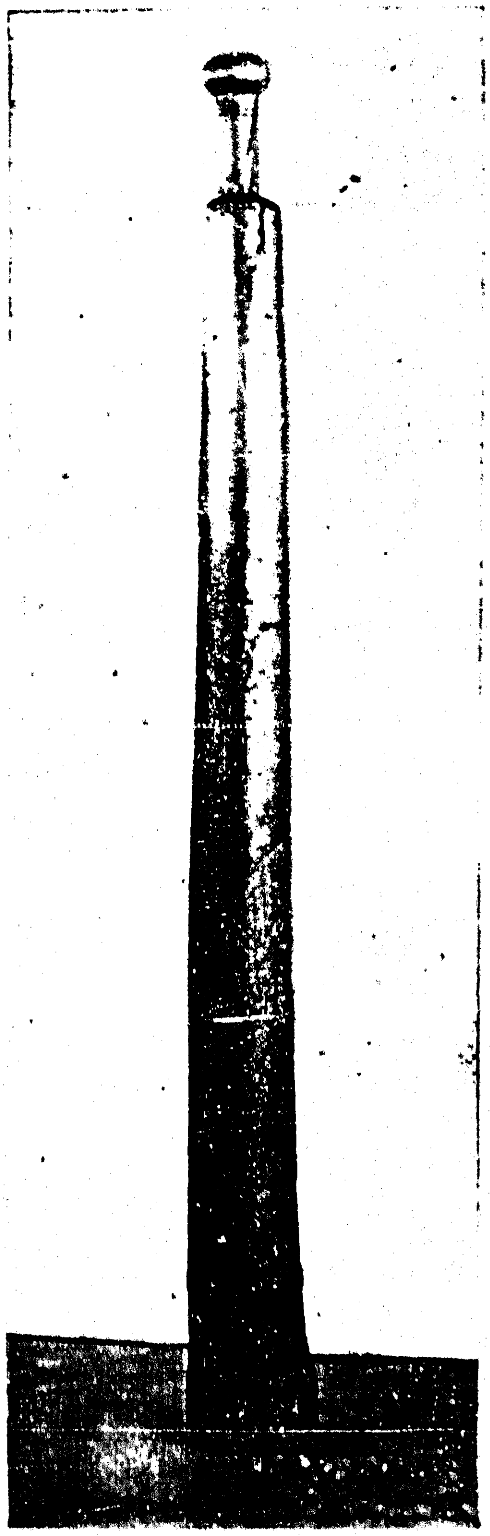
Type of wood :—They should be prepared out of Sheesum or Teak wood. The first is more durable. The part of the pillar to be placed underground should be coated with tar in order to prevent it from being eaten up by white ants.

Surrounding ground :—The ground in which the pillar is to be fixed should not be sandy lest the pillar will be scratched at eveay jump or feat.

Dress :—The performer should not put on a frock and a short but he should wear only a Langot and a loin cover.

Means required :—Castor oil is slightly rubbed round the pillar to prevent slipping. A napkin should be used for cleaning the pillar. Rasin or wax should be used if the interlaced fingers slip. The teacher may use a stool while teaching the feats.

Thick Pillar (for practising wrestling-holds)



—1 Top circumference 17″

—2 Handle circumference 10″

—3 Circumference below handle 21″

Total height of the pillar is 11′ of which 4′ are underground.

—4 Middle circumference 24″

5— Bottom circumference 27″

No. 467

Grouping of feats:—Feats are generally arranged on two methods-convenience and varieties. The first varies with every instructor and every learner. It is the most practical one. But this volume shows the arrangement according to the second method from

which every instructor is expected to select feats according to his needs. Malla-Khamb feats are formed into 13 groups as under:—

(1) Front Leg-grips.
(2) Jumps.
(3) Salutations.
(4) Back Leg-grips.
(5) Arm-pit Grips.
(6) Repetition Grips
(7) Turnings.
(8) Descendings.
(9) Creepings.
(10) Needle-thread moves.
(11) Balances.
(12) Yogic postures.
(13) Exhibition feats.

Thin but tall pillar (for practising difficult feats).



—1 Top circumference 10″

—2 Handle circumference 7″

—3 Circumference below handle 13″

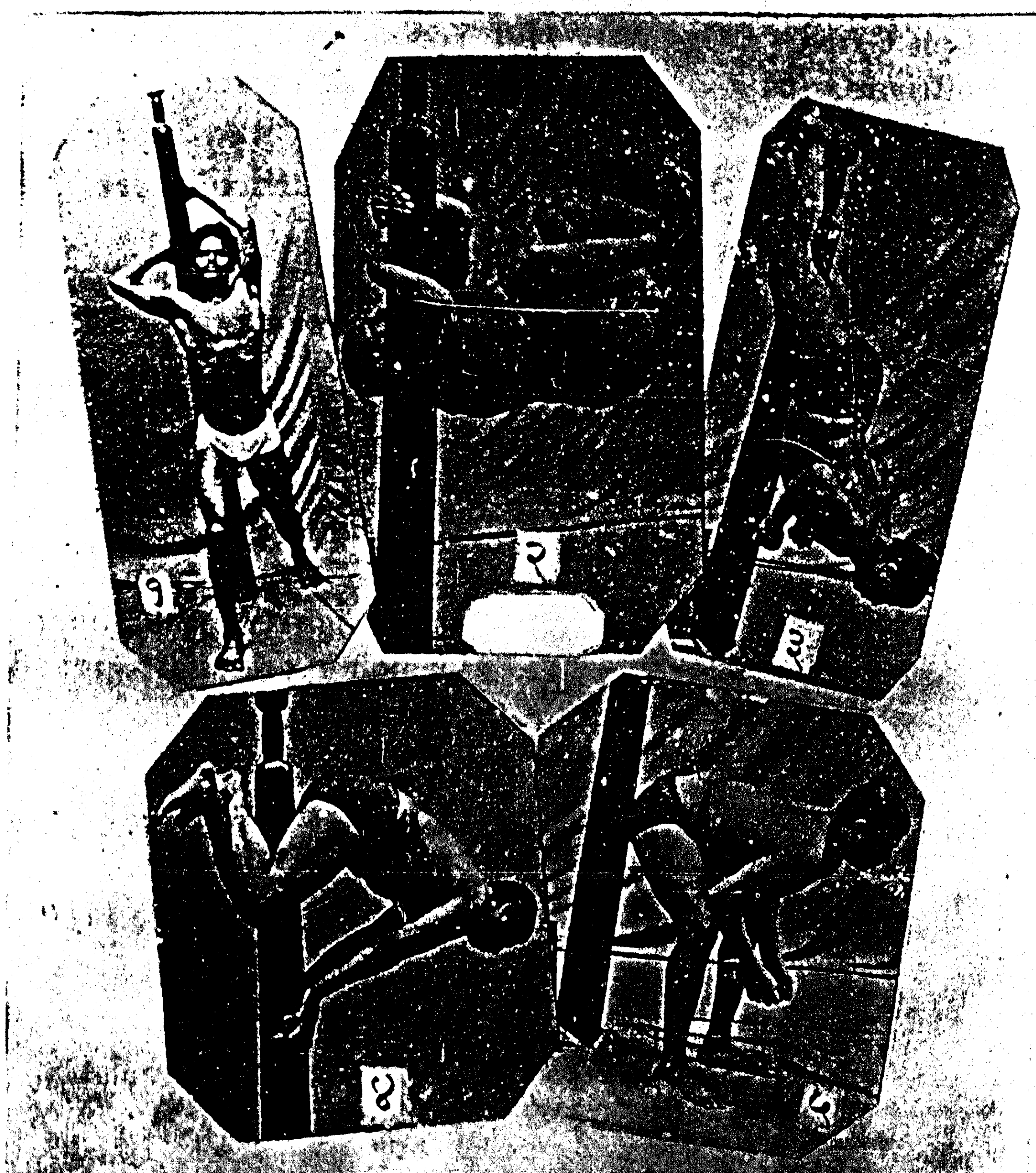
Total height of the pillar is 15′ of which 4′ are under ground.

—4 Middle circumference 17½″

—5 Bottom circumference 22″

No. 468

(I) Front Leg-grips



1- -2

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4- -5

Plate 60 Nos. 469-473

A front Leg-grip consists in gripping firmly the Pillar between legs; legs up, head down but facing the pillar.

This is an easy feat and hence given first. Generally Salutation is taught first but Salutation in Malla-Khamb is rather difficult for a beginner and hence it is treated after jumps. This feat when correctly performed brings into play the sinews of legs. It enables the wrestler to apply scissors hold or a lock on his opponent effectively. After a good deal of practice in this, legs are thrown up, with the body lifted on the grip of hands and legs gripping the pillar at once. This feat will develop the sinews of hands also.

The leg-grips are many. You can have many types of these according to the position of the grips of your hands. Double-handed, single-handed, with mere touch of the hand and so on. Here are illustrated seven specimens.

(1) Simple Leg-grip:—Stand as in picture No. 1 with the right shoulder resting on the Pillar, right hand gripping it below, left hand gripping it above, right foot stepped forward showing alertness, left leg straight and behind. You may also practise the same simple leg-grip with the left shoulder resting on the pillar.

Do not move the shoulder. Jerk the legs up quickly and grip the Pillar as in picture No. 3. You should not stop in the position No. 2. It is shown simply to give you an idea of the move through which your body passes. The grip of hands should be firm. In picture No. 3, you should hold fast the pillar between legs, without allowing the body to slip down. Take the support of the Pillar on both palms, with elbows straightened, buttocks moving up to touch the Pillar and legs pointing down (No. 4). Take the buttocks still upwards with the force of your palms, bring the legs sufficiently down and let go the hands and leg-grip, then you will safely land on the ground as in picture No. 5. All these five moves can be done within the winking of an eye. You should not leave the support of your hands until you are safe. The legs should be moved towards the ground, keping the grip of the Pillar firm. When your torso is sufficiently up and legs below, you can land safe on the ground.

You should practise this hundred times quickly to increase your stamina. This leg-grip will enable you to employ scissors-hold, neck-lock, waist-lock on your opponent in wrestling.

You should practise *Press-ups* to strengthen your leg-grip. From the third position, move up to the fourth position and again come to the third position with a force. Practise this, keeping the grip very firm all the while. This practice enables you to exhaust your adversary in scissor-hold in wrestling.

1- 2- -3

4- 5- -6



Plate 61 Nos. 474-479

(2) Leg-grip with both hands on the same side of the pillar :—Stand alert as in position 1. Grip the Pillar with both hands on the same side, right hand below and left hand up. The remaining moves are the same as before. Jerk your legs up, grip the Pillar with them and jump down on the ground. The picture No. 2 shows the remaining poses.

Change your side and keep the Pillar to your left, with the left and below and the right-hand up. Perform the same feat. Thus by changing sides by turns, you can train your body to move both ways easily while wrestling, when the occasion requires you to do so.

(3) Scissors Leg-Grip :—Grasp the Pillar with hands cross-wise, right hand below and left hand up (No. 3). Herein the position of your hands is like a pair of scissors, hence the name of the grip. Jerk up your legs and finish the jump. Practise this, by changing your sides. In the beginning, take support by your Arm-pit grip.

(4) Leg-grip with ear hold :—Hold your ears, grip the Pillar under your right arm-pit and stand alert as in picture No. 4. Finish the jump as in picture No. 2. You can take the jump on the ground without the support of your palms. Change your side and practise this many times.

(5) Single-handed Arm-pit Leg-Grip:—Stand alert, gripping the Pillar with your right hand and also with the right arm-pit (No. 5). Jerk up the body and finish the jump. Change side and practise this with left arm-pit grip.

(6) Leg-grip with fingers interlaced behind neck:—Stand alert, with fingers interlaced behind the neck (No. 6) and grip the Pillar under your right arm-pit. Jerk up the body and finish the jump without the support of your palms. Practise this, by changing sides.

1— —2 —3



4— —5 —6

Plate 62 Nos. 480-485

(7) *Leg-grip with fingers interlaced and body-twist 1st sort*:— Grip the Pillar with fingers interlaced and stand alert (No. 1). Jerk up your legs, so that they are together on one side (No. 2). Straighten your legs, bring the hips down, turn the abdomen towards the Pillar with body-twist (No. 3). Grip it between your legs and finish the jump as usual.

2nd sort:—Take the position No. 1 Push back your left shoulder towards the ground and bend your body to your left at waist (No. 4). Continue to turn with firm interlaced fingers until you come into the position No. 5. Herein the head is sufficiently down and both legs are resting on the ground. Pull the Pillar towards you with your hands, jerk up your legs, turn your right leg to your right and left leg to your left (No. 6) and grip the pillar between your legs. Leave the hands and jump as usual.

These feats make your ribs harder and stronger and the body is trained to bear the severity of twist. Hand muscles become stronger as they have to bear the whole weight of the body, all the while.



1- -2
-3
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Plate 63

Nos. 486-489

(8) *Horse Leg-grip 1st sort*:—Stand alert (No. 1) placing the right palm on the Pillar below and catching it above by the other from outside, with knuckles turned out-ward. Pull the Pillar towards you with your left hand bent at the elbow, push it with the fully stretched right hand and at once jerk up your legs without bending your hands at elbows. Grip the Pillar between your legs as usual and finish the jump.

2nd sort (with knuckles inward):—This is the same move as before, with a little change viz. the grip of the left hand is different. The palm is towards the front and knuckles are inward (No. 2). The upper hand-grip should be so much below the handle of the Pillar as to allow space for the leg-grip above it.

3rd sort. (Leg in between):—Take either the first or second position and jerk your right leg in between your hands, gripping the Pillar (No. 3). Let go the hands, grip it between your legs and finish the feat as usual.

(9) *Jumping horse leg-grip. 1st sort*:—Stand a few feet away from the Pillar and run towards it. Jerk your legs without the hand-grip and grip the pillar by your legs (No. 3). Afterwards quickly catch hold of the Pillar with your right hand (No. 4). The jump you take in the beginning should be sufficiently up, lest your head might dash against the ground at the time of turning. Let go the hand-grip and jump on the ground as usual. The instructor should skilfully help the performer in this feat.

Jumping horse leg-grip without hand-grip (2nd sort):—This is the next difficult move. Herein you are not even to touch the Pillar with your hand at all. Jumping and turning should be done in one move.



1- -2 -3

4- 5- -6

7- -8

Plate 64 Nos. 490-497

(*10*) *Tortoise leg-jump without hand-grip:*—Stand with your back towards the Pillar (No. 1). Jump up sufficiently and in the same move jerk your legs up and grip the Pillar between your legs. A beginner while taking the grip may place his hands on the ground till he gets sufficient practice. Again with an upward jerk land on the ground as usual.

(*11*) *Simple Leg-grip with a jump*:—Sit at a suitable distance from the Pillar, in an alert position (No. 2). With jump, apply simple leg-grip and land on the ground.

(*12*) *Leg-grip without the help of hands*:—Stand as in picture (No. 3). Jerk the trunk back and at the same time jerk your legs upwards until you get the grip of the Pillar between your legs and finish the feat. This is a sort of somersault which is a very difficult feat. It requires quickness and dash.

The next five moves are extentions of the feat; the changes are merely in the position of hands while the movement is as in a somersault. (No. 4). The hands are folded. (No. 5). The hands are locked behind on hips. (No. 6). The hands are locked behind on the back of the neck. (No. 7). The hands are locked behind on the back, one from below and the other from above. (No. 8). This is a clear back somersault. The grip of legs should exactly time with the touch of the Pillar. This is a marvellous feat. It will be mastered after indefatiguable attempts.

1- -2



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3- -5

Plate 65 Nos. 498-502

(13) *Mohan-Bedi Leg-grip. First sort*:—Stand with your back touching the Pillar, gripping it with hands interlaced (No. 1). Lift up your legs, gripping the Pillar above with your left foot at the ankle and insert the right foot through the hollow formed by your right hand and the Pillar sufficiently so as to have a grip (No. 2) Then insert the left foot through the left hollow (No. 3). Push the legs still further until the buttocks touch the Pillar. Then suddenly bend (No. 4). Here, the fingers should be kept firmly interlaced all the while. Let go the hands and jump on the ground as usual. This move increases the power of the finger-grip.

Second sort:—Go through the first four positions. Leave the leg-grip and take your left leg to the other side of the Pillar (No. 5). Turn to your right and bring your right leg over the left leg. Then leave your left hand and continue the turn untill the Pillar is in your thigh-grip. At this stage the player faces the Pillar, holding it with both hands and legs. Then he is to land by a simple jump.



7- -2

-3

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6- -4

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(*14*) *Leg-grip with Clear Body-Push*:—Grasp the Pillar with interlaced fingers and stand alert (No. 1). Then face the Pillar and try to climb up by placing both your soles on it. (No. 2). Keep the left foot resting on it and insert the right leg through the hollow of your hands (No. 3). Similarly insert the left leg through your hands, and place both the heels on the top-part of the Pillar. Press vigorously the Pillar with your heels (No. 4) so that the whole body is clearly pushed up with your back touching the Pillar (No. 5). Keep the left leg straight and turn your right leg over the left (No. 6). Give a turn to your body and grip the Pillar between your legs (No. 7). Land on the ground as usual.



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Plate 67 Nos. 510-519

(II) Jumps

A jump consists of landing on the ground after finishing a feat on the Wrestling Pillar or after being exhausted in practising holds and feats on Malla-khamb. There are various kinds of finishes of the feats on the Pillar. Difficult finishes require the help of an Instructor. They develop dash and quickness. Jumps should be alway taken on toes. Jumps on heels should be particularly avoided.

(1) *Simple Jump* :—The first five posses illustrate the first and the most simple jump from the Pillar.

(2) *A Jump with nose touching the ground* :—When you are in the third position, loosen your leg-grip a little and allow your body to slip slowly until your nose touches the ground (No. 6). With the force of your palms, take a vigorous upward jerk and land on the ground.

(3) *A Jump with chest touching the ground* :—Move down the Pillar until you touch the ground with your chest (No. 7). With the force of your hands take a vigorous upward move and land on the ground. This requires greater control on bodily movements.

(4) *A Jump with palms one above the other* :—Take the position (No. 8) with palms one above the other on the Pillar. Finish as usual. This is the preparation for a single-handed jump.

(5) *Single-handed jump* :—Finish the same with the support of one palm on the Pillar (No. 9).

(6) *Thigh grip jump* :—Instead of whole leg-grip, employ mere thigh-grip (No. 10) and land on the ground as usual.

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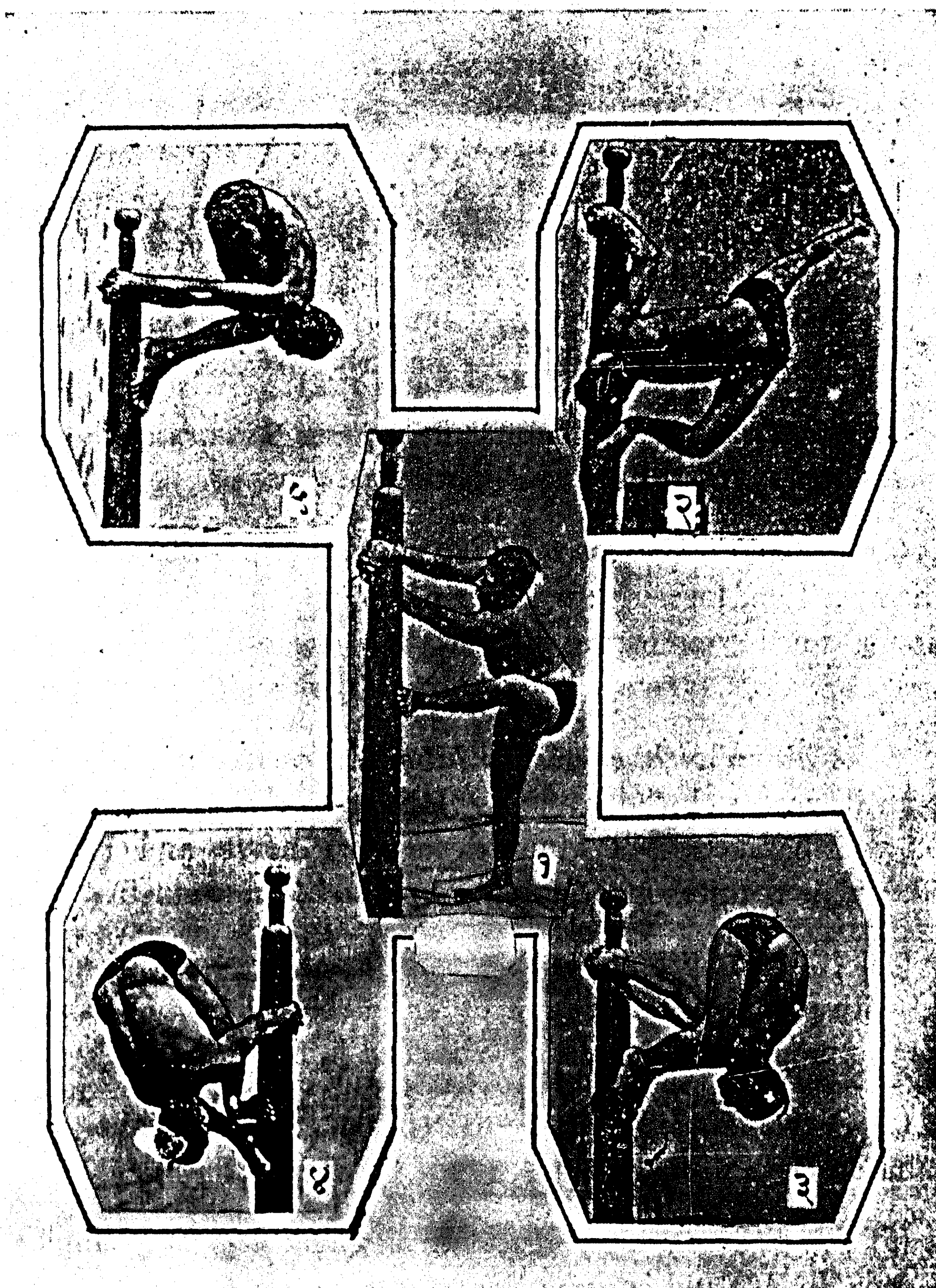


Plate 68 Nos. 520-524

(7) *Monkey Jump* :—Hold the Pillar with interlaced fingers and take the support of the left foot by pitching it as high as possible on the Pillar (No. 1). Pull the Pillar towards you, push it beyond by the left foot, balance your body on the left side and lift up the right leg (No. 2). Turn to your left and bring the right foot from above the interlaced hands, by the side of your left foot (No. 3). Take vigorous upward jerk by your chest, let go the hands and land on the ground. Do not bend your hands at elbows at the time of the jump.

(8) *A Jump with one leg inside and the other outside* :—Come to the position No. 3. Lift up the left foot, insert it in the hollow of your hands and place it beside your outside right foot (No. 4) and land on the ground as before. Practise it by altering the positions of your feet.

(9) *A Jump with legs inside* :—Come to the position No. 4. Lift up the right foot, insert it in the hollow of your hands and place it beside your inside left foot (No. 5). With an upward jerk of your chest, finish the jump as usual.

These jumps increase the strength of interlaced-finger-grip and bring into play the sinews of hands and legs prominently.



1— 2— —3

Plate 69 Nos. 525-527

(*10*) *Dunki Jump with the Body Jerk* :—Take the position No. 1 in readiness to catch the Pillar. With an upward jump, hold the Pillar with your hands and keep the legs hanging bent at knees, (No. 2). Do not touch the Pillar either with your abdomen or with any leg. With a vigorous upward jerk, throw your body over your hands to your right; bring quickly the left-hand grip below your right hand hold, allowing the body to pass over freely (No. 3). Keeping the legs hanging, bent at knees, safely land on the ground so that you will be exactly in the position opposite to that in No. 1. This move enables the wrestler to save himself from being thrown down on his back in a wrestling bout.

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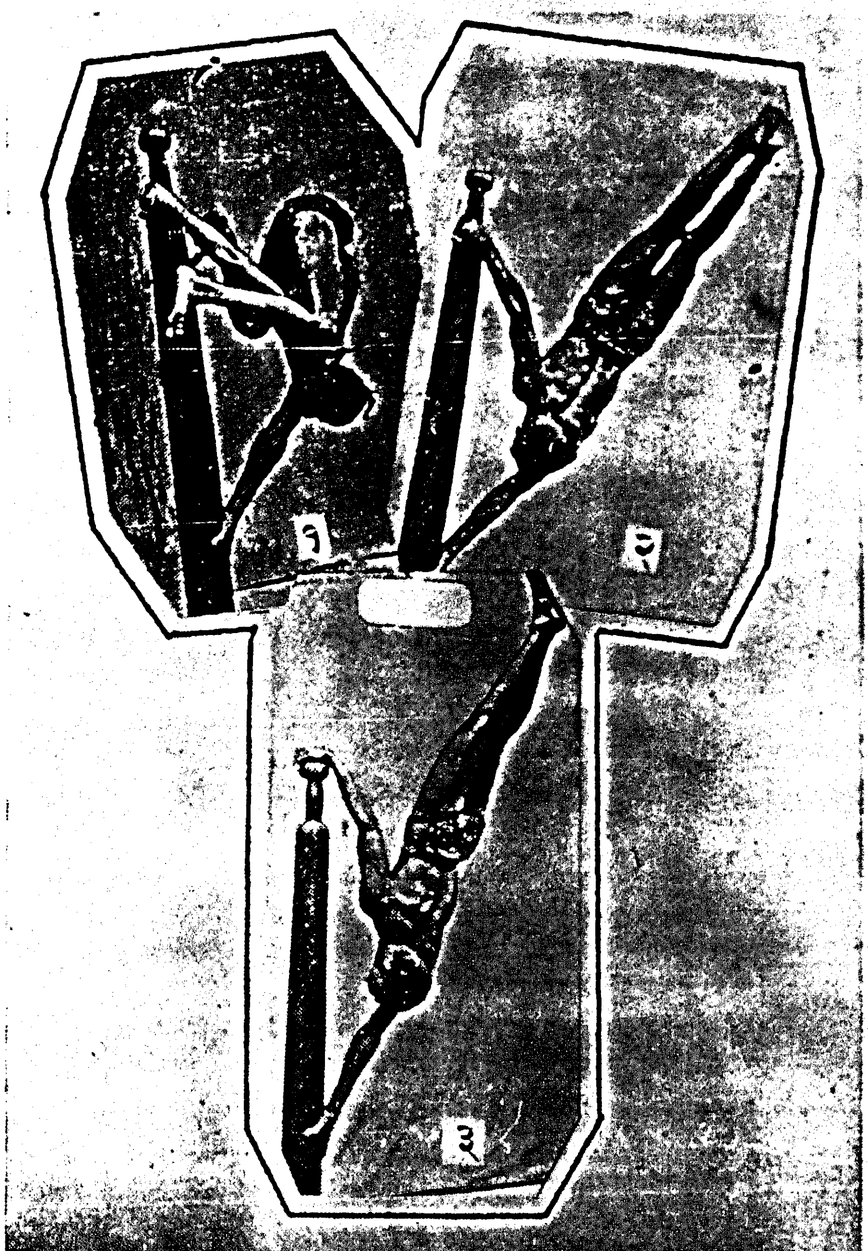


Plate 70 Nos. 528-530

(*11*) *Horse Jump* :—Jerk up your legs for Horse Leg-grip but instead of holding the Pillar between your legs, pass through the position No. 1. Bring down the right foot from the right and the left foot remaining to the left. Then let go the hold and land on the ground.

(*12*) *Jump with Horse balance* :—Hold the Pillar (No. 2) with your hands and balance your body as shown therein. Then bend back at the waist, let go the hold and land on the ground.

(*13*) *Jump of Horse balance, with top grip* :—Practise the horse-balance, with your right hand gripping the top of the Pillar. The rest of the action is the same as above. (No. 3).

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Plate 71 Nos. 531-535

(III) Salutation

Salutation consists of standing near the Pillar as in simple leg-grip and a movement in front of the Pillar as in somersault. Skill lies in exactly coming to the starting position. Salutation, according to etiquetta, should be always in the beginning. It is made in honour of the presiding Deity, your tutor and the spectators. Here only a few forms of saultations are illustrated as specimens. While teaching feats on Malla-khamb difficult types of salutations may be taught later on, according to the body-control of the learner. Circular movement is the same in every salutation. Practice in salutation enables the wrestler to escape from the following wrestling holds employed by his opponent viz. reverse body-lift, flying mare, neck-press and pull etc.

(1) *Simple Salutation* :—Stand alert (No. 1). Jerk your body up with the help of your hands, body and legs moving as in half somersault position (No. 2). When the legs, after a circular turn, point to the ground, let go the hold of the upper left hand so as to allow the body to turn completely to enable you to land on the ground (No. 3). Take the support of the Piller by your left palm in the action, lest your knees may dash against the Pillar. After the somersault—at the start your feet should be at the some position as they were. Change side and with right hand up and left hand below, perform this in an exactly reverse way so that both the sides of the body are trained.

(2) *Salutation with both hands on the same side of the Pillar* :—Stand alert, by holding the Pillar with hands as in No. 4. Rest the right shoulder on the Pillar and take a somersault. (No. 5), following the same instructions as before until you land on the ground. Change side and practise the same reversely. These can be done single-handed also.

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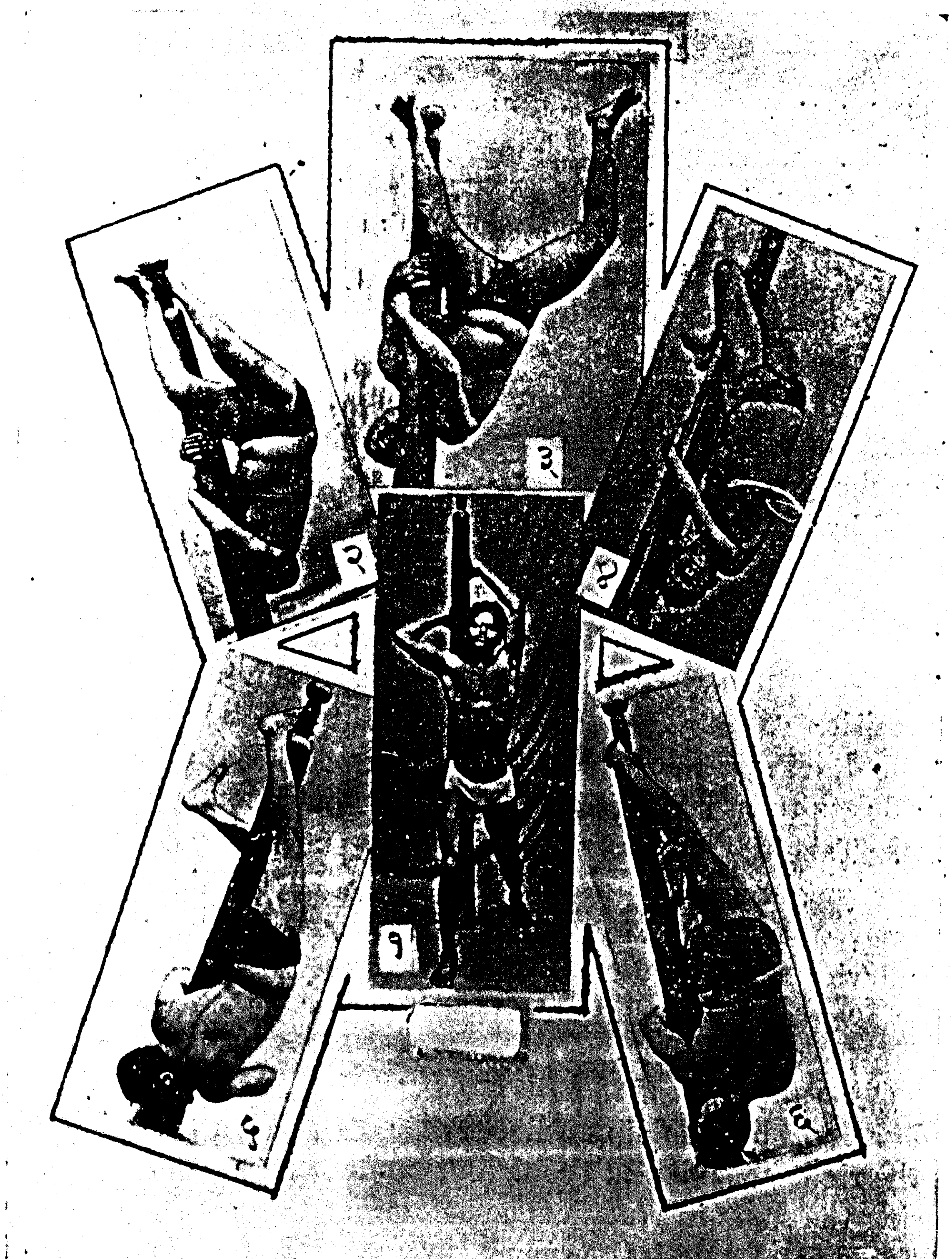


Plate 72 Nos. 536-541

(IV) Back Leg-grip

Back Leg-grip consists of holding the Pillar between your legs with your back touching it, legs up and head down. In simple leg-grips abdomen touches the Pillar and in Back Leg-grips, back touches it. In these grips leg-twist is required. In these exercises, the muscles of the whole abdomen become stronger and the organs therein begin to function properly and regularly. The performer thereby never suffers from constipation.

Simple Back Leg-grip :—Take the usual position (No. 1). Jerk up the legs after a body-turn so as to grip the Piller by the knee-hollow of your left leg (No. 2). Turn to your right further with the right leg stretched up (No. 3). Lock the Pillar with the left leg below and the right leg upon it. Grip your left ankle by your right leg below the right knee-cap firmly. The Pillar should be tightly gripped between the thighs. (No. 4). Free your hands, turn to your left, turn your abdomen towards the Pillar and lock the Pillar with your hands. The turning of hands should be skilfully done within shortest possible space so that the thigh-grip will not be loosened. This hand-lock consists of catching the right elbow with your left hand from within or vice versa. Loosen the leg-hold. (No. 5). Go on turning to your left, bend your right leg at the knee and take out your right leg through the hollow of the Pillar and your left leg (No. 6). Hold the Pillar as usual within your legs and land on the ground.

Practical suggestions :—While performing this back leg-grip, the body should be so twisted that the right leg should lock the Pillar first, if the right hand is above the left; on the contrary the left leg should lock it first if the left hand is above the right. Turning should be complete to ensure the firm leg-lock. The body should be trained to get contracted as much as possible so that this feat will be done in the least space on the Pillar. These back leg-grips have as many varieties as those of leg-grips, illustrated before. Hence only one specimen plate is given.

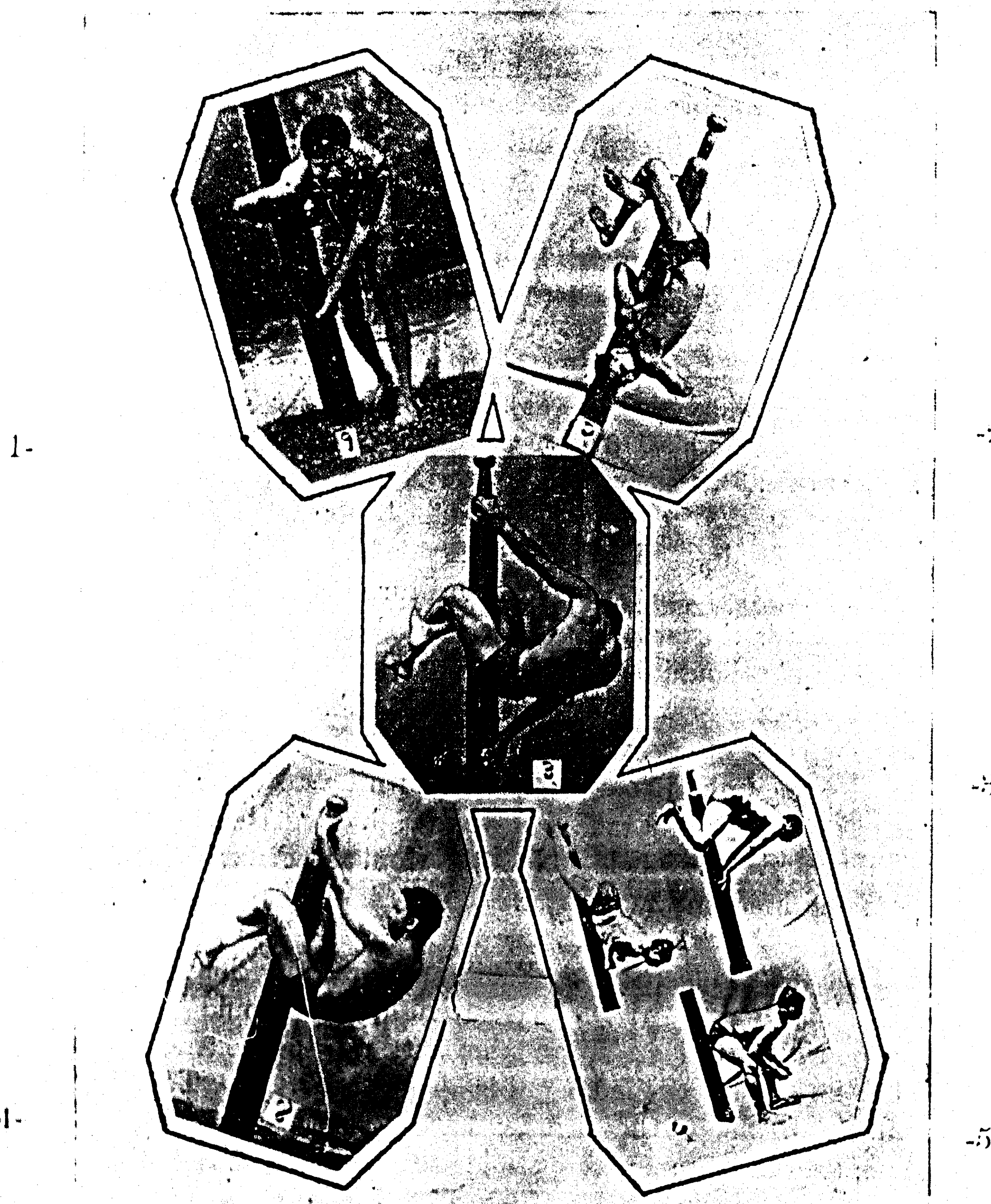


Plate 73

Nos. 542-546

(V) Arm-pit-grips

An arm-pit-grip consists in bending beside the Pillar at your waist holding the Pillar under your left or right arm-pit, turning your back towards the Pillar and holding it between your legs as in back leg-grip. Change side and practise with either arm-pit-grip. Right leg should first be jerked for holding the Pillar, if it is gripped under right arm-pit and so on the left hand side. Practice in these feats develops rib muscles and sinews of hands and legs. They ensure leg-throws, buttock, and flying mare which are employed on the opponent in wrestling bouts. They also enable the wrestler from being thrown on the back in wrestling competitions.

Simple Arm-pit-grip :—Grip the Malla-khamb under your right arm-pit and take the support of the Pillar with your left palm and stand as in No. 1. Lift your right leg and bend it by the side of the Pillar. Turn vigorously with your back towards the Pillar and hook your right leg at the ankle by your left leg so as to lock the Pillar tightly (No. 2). Rise up, and catch the Pillar. (No. 4). Employ simple Leg-grip and land on the ground as usual. The fifth picture shows all the moves required. When there is a right-arm-pit grip, right foot should be lifted; at that time the left hand is used below for taking support and the left leg is employed in hooking the right leg. Similar changes should be observed when you have left-arm-pit grip.

This Arm-pit-grip can be practised single-handed also. Various moves of this grip can be planned on the lines of Leg-grips. Here only one plate is illustrated.

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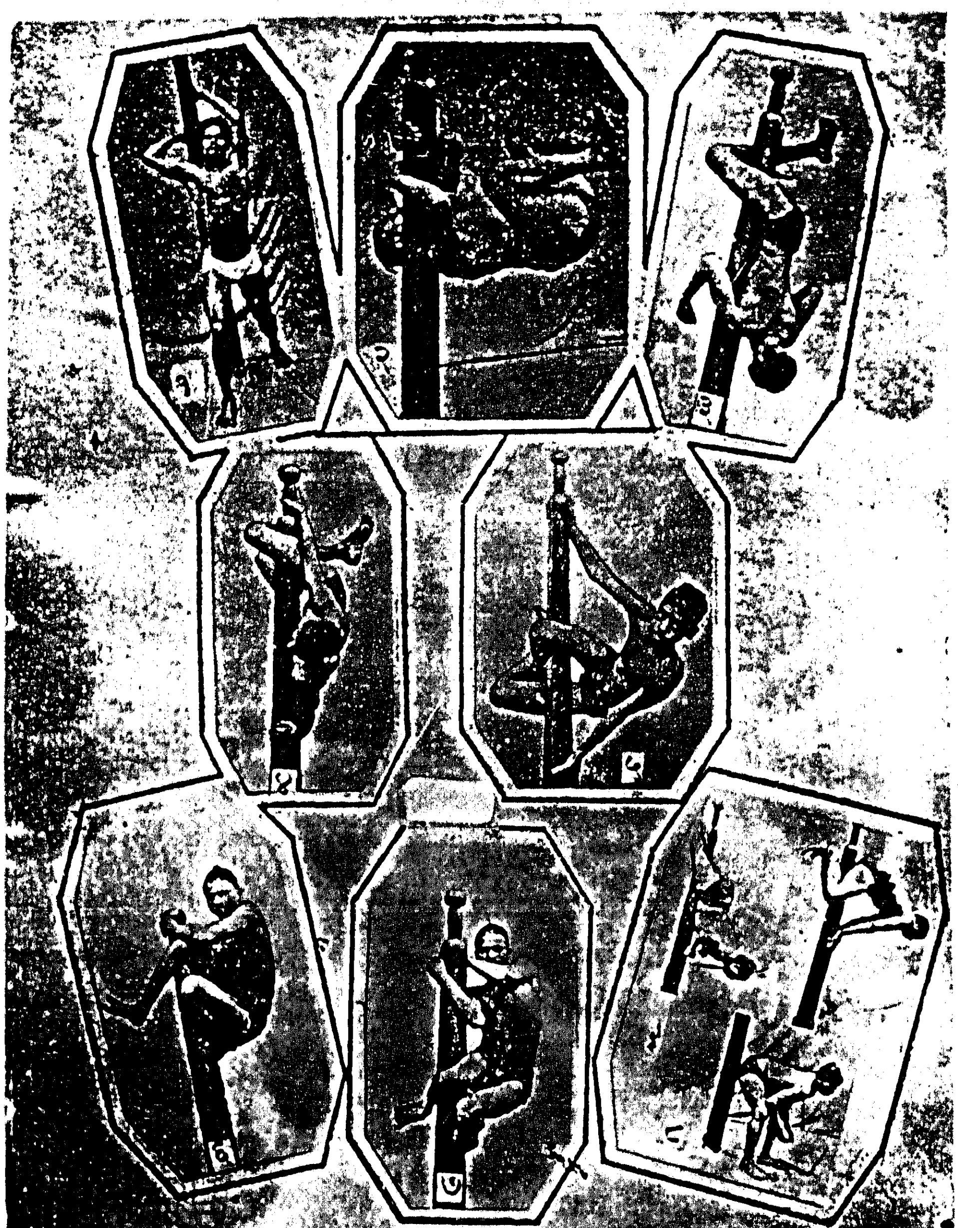


Plate 74 Nos. 547-554

(VI) Repetition of same feats

repetition of the same feat on the Malla-khamb is with a view to give practice to both sides of the body, without landing on the ground. Repetition of Leg-grips, Back Leg-grips, Arm-pit-grips, Needle and thread-grips should be often practised, for all round development of limbs. It increases strength, stamina, vigour and quickness. It can bs practised single-handed as well.

Repetition is very useful in liking various chains of feats on the Pillar. In exhibition holds and chains of holds of wrestling. Repetition serves the purpose of a fitting link. Constant practice in Repetition enables the wrestler to escape from the hold of his opponent and to come up and pull down on the ground his opponent. Thus he gets an advantageous position. Repetition, therefore, is most important in Malla-khamb as well as in wrestling.

Skill and control on the body lie in practising feats as many times as possible on the Pillar, within shortest space, without slipping down from the Pillar.

(1) *Simple Repetition :*—Go through the first three stages, as in simple leg-grip on the Pillar. (No. 3). Your right leg is hooked but it is above the left leg. Jerk up your body to your right vigorously; take the support of the Pillar by yonr left palm and hold the Pillar upward by your right hand (No. 4). Pull the Pillar towards you by your right hand, straighten your left hand and rise up as in (No. 5). Hold the Pillar with both hands and turn in the same move until your right leg is hooked and left leg is brought below it (No. 6). Quickly catch the Pillar with your left hand from behind and right hand from front with the position of your legs in readiness to go up (No. 7). Jerk up your legs and grip the Pillar (No. 8). Change side, hook your left leg and keep it above your right and do the feat to your left. Practise this simple leg-grip quickly until you are tired. In the end, land down in any way you like. Contract your body as much as possible in every move so that you will be able to repeat the feat many times on the Pillar before you land down.

Repetition of every feat should be practised. The performer never becomes skilled if he does not practise Repetition of all moves he knows. Here only two specimens are illustrated. Repetition of two or more combined varieties also can be practised. These feats can be linked by judicious turnings on the Pillar without landing down.

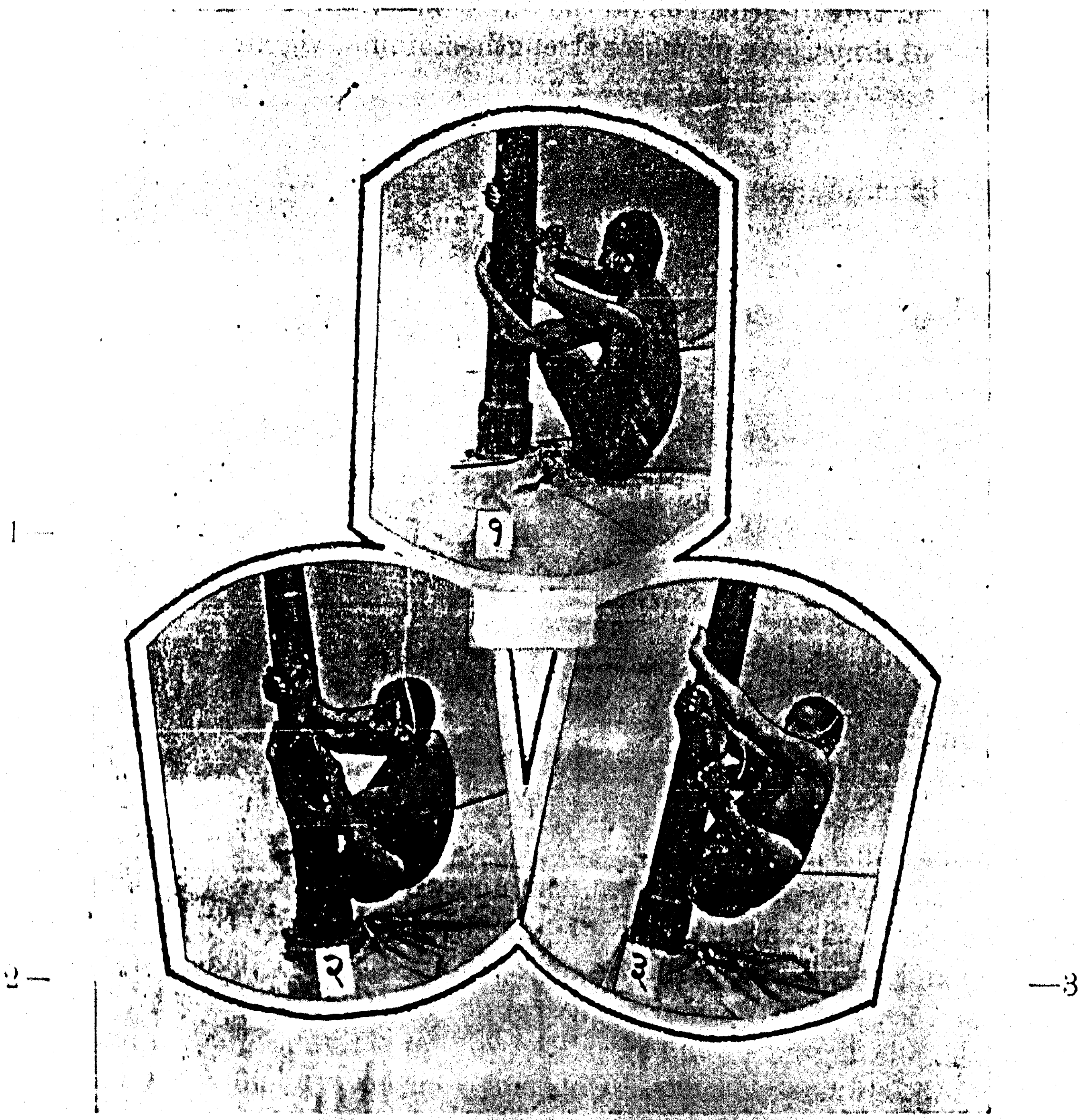
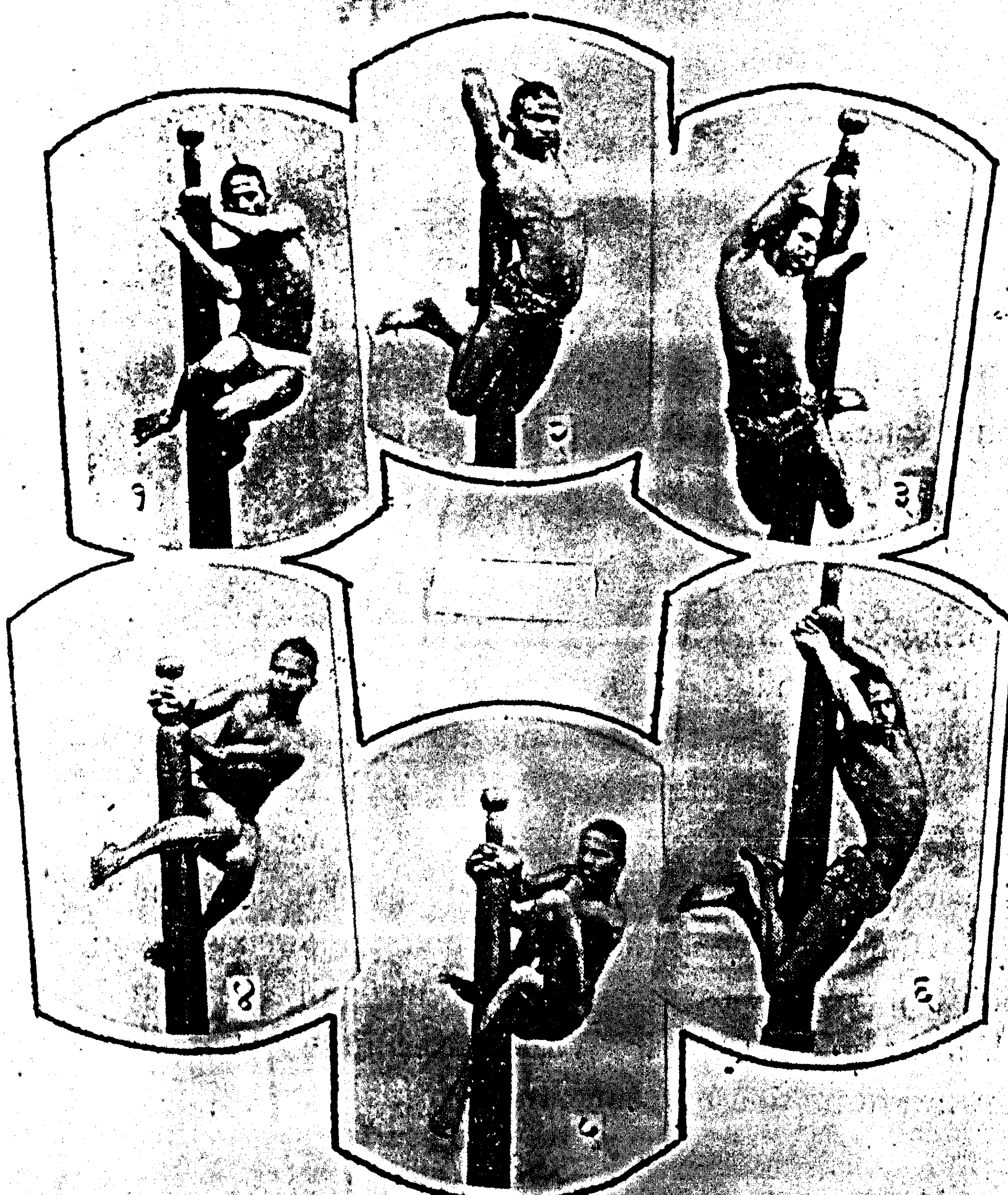


Plate 75 Nos. 555-557

(2) *Ladder* :—Sit down beside the Pillar holding it with your left hand below and right hand above and put your left leg on your left hand taking support of the Pillar (No. 1). Lift up your body, putting your right leg on your right hand (No. 2). Take out smartly your left hand through your left leg-hollow and hold the Pillar with it above your right-hand-grip (No. 3). Now put your left leg on your left hand by lifting your body. Take out your right hand from your right leg-hollow and place it above your left hand-grip. Put your right leg on your right hand by lifting your body. Proceed thus until you ascend the Pillar to the top. Then the descending process should begin. You are to bring down first the leg from below that hand and then bring down the corresponding hand. You are to bring down the leg so as to form a hollow and insert that hand through that hollow and grip the Pillar. Alternately bring down the leg and the hand until you come to the starting position on the ground. In the descending stage, the positions of hand-grips and legs will remain the same as in picture No. 2. Hand-grips will be above and below alternately. While ascending it becomes easy to ascend if you pull the Pillar towards you and then lift up your body. While descending you are to check slowly the downward motion by your hand-grips.



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Plate 76 Nos. 558-563

(VII) Turnings

Turning is a perticular move on Malla-khamb, in which the body moves round itself. The face changes sides but the hand-grip remains stationary and the leg-grip does not slip. In this feat the body is trained to move quickly with as much contraction as possible. Turnings should be practised from both sides right as well as left, to enable the performer to develop both the sides symmetrically. Herein the performer wonderfully develops the grip strength. The practice in these makes the body supple and quick in action.

In a wrestling bout the wrestler who has practised these moves on the malla-khamb, can save himself from many holds such as Flying Mare, Neck-pull and Body-throw, Hand-twist and throw, and so on. He will be enabled to fall always on his side and never on his back. He will be able to extricate himself from the interlaced finger-grip of his opponent.

(1) *Simple Turning* :—When you reach the top of the Pillar by performing Repetition of simple Leg-grips, you come to the position illustrated in No. 1. Herein your left-hand-grip is above. So you should dive your head below your left hand. Continue to turn to your left until your back touches the Pillar and the Pillar is gripped between your legs as in picture No. 2. Continue to turn to your left, keeping the hand-grip and the leg-grip firm until your left shoulder touches the Pillar. (N. 3). If you are not tired, you can reverse the process by diving your head from below your right hand and turning to your right. The process should be gone through in one vigorous dive and turn. Apply simple Leg-grip and land on the ground as usual.

(2) *Turning with leg in-between* :—Come to the position No. 1. Place your left-hand-grip below from behind the Pillar and at once interlace the fingers of your left hand by those of your right hand from above in front of the Pillar (No. 4). Lift up your left leg and pass it smartly through the hollow formed by the left hand and your right leg. (No. 5). Do not allow the right leg-grip to be loosened. Dive your head below your right arm-pit, and quickly turn to your right, straightening your legs and gripping the Pillar between them as in picture No. 6. You can practise this single handed also. If you like, continue to turn until you come to the position exactly opposite to that illustrated in No. 1. Practise this very move in a reverse manner. Thus both the sides get symmetrically developed. Apply simple Leg-grip and land on the ground as usual. Practice in turnings enables the body of the performer to develop the trunk twisting movements.

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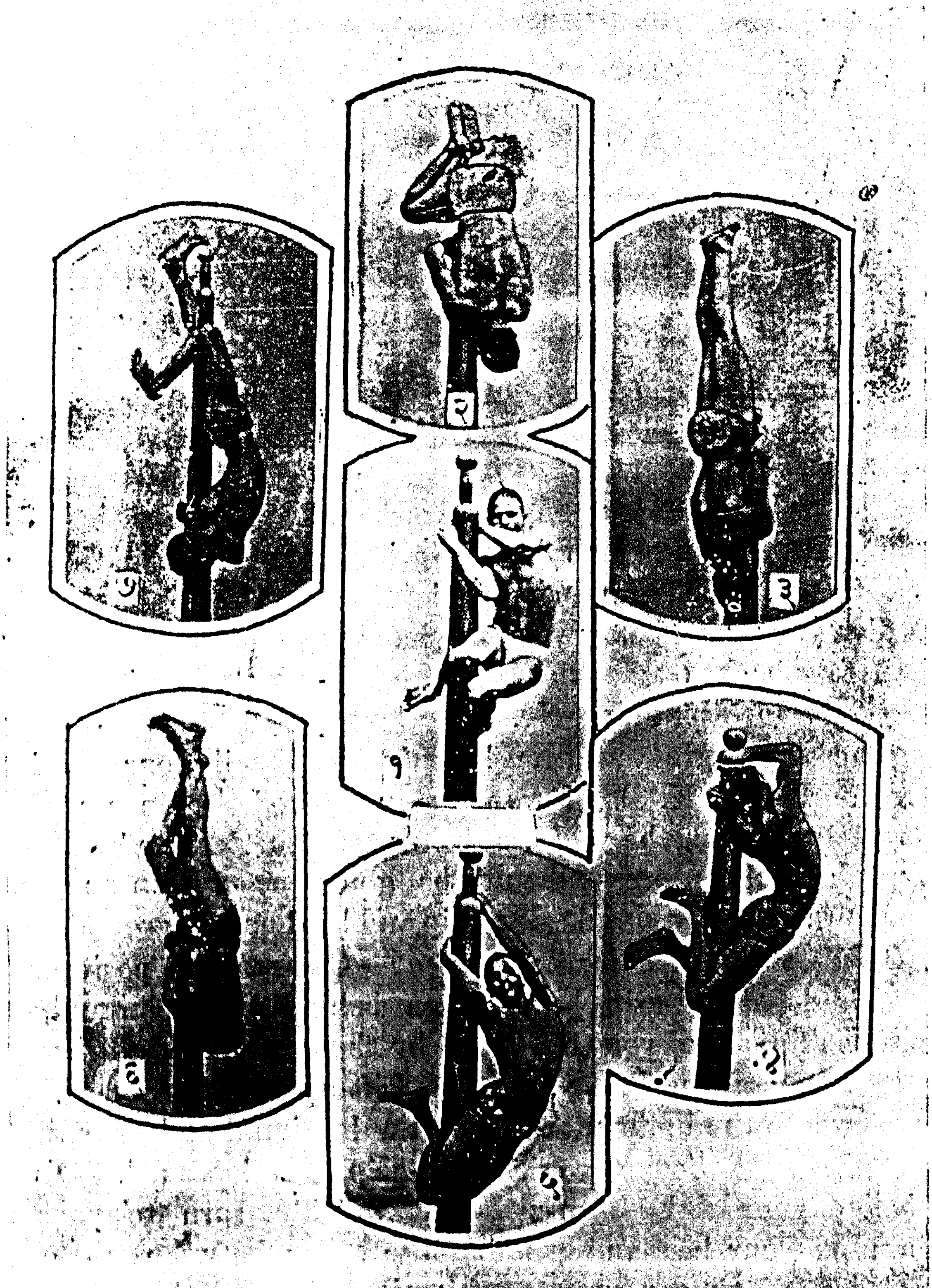


Plate 77 Nos. 564-570

(3) *Fish-like turning variety I:*—Come to the position No. 1. Jerk up your legs towards your right and touch your hips with heels (No. 2). In the same move straighten your legs (No. 3) and without checking the motion of your legs, take your left hand smartly down and let the legs come down by the other side until you grip the Pillar by your legs as in picture No. 4. Turn to your right by diving your head under your right arm-pit until you come to the position illustrated in No. 5. Apply simple leg-grip and try the fish like move in opposite way. In the end finish by simple jump.

(4) *Fish-like turning Variety II:*—Go through the first three stages, keep the legs in the same position but turn the waist to your right. Pass the lower portion of your body through the hollow created by your left hand, belly and the Pillar and smartly grip the Pillar in your hands (No. 6). Continue the turn as in picture No. 7, until you get the grip of the Pillar for simple leg-grip. Then finish by landing on the ground as usual.

Turnings are also many according to various grips. Here only four illustrations are given as specimens.

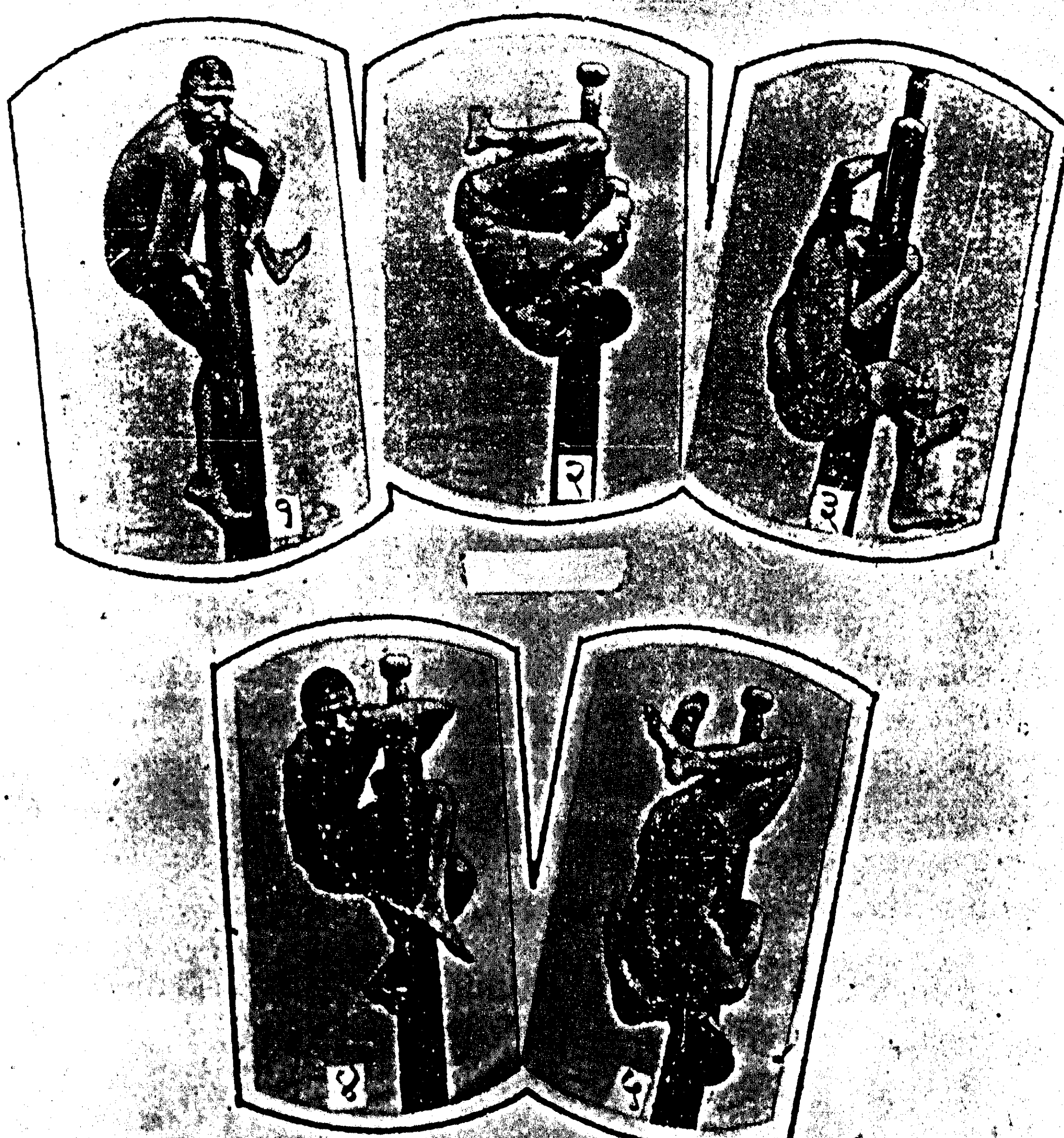
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Plate 78 Nos. 571-575

(VIII) Descendings

Descending the pillar is a particular move to come to the lower part of the Piller from the top. In this descending feat there should be as many moves as possible. They require the performer to contract his limbs to a great extent. In the end you can finish by simple leg-grip and jump. In these moves, muscles of hands have to bear the whole body-weight falling down in jerks, with accelerated speed. Naturally thereby hand-grips become stronger and firmer. In a wrestling bout, when your opponent lifts you clearly over his head, if you know these descendings, you can employ any one of them on the opponent's body and thus you can save yourself from the fall. In the vigorous jerk, you can also pull down your opponent.

(1) *Simple Descending* :—Reach the top of the Pillar and hold it under your left arm pit, with your legs in readiness to be jerked. (No. 1). Bend down your body in front, clasp tightly the Pillar by both hands and jerk up your legs bent at knees to your left (No. 2). In the same motion, take your head beyond and a little away from the Pillar. Bring down your legs to your left, change the grip of your hands, hold the Pillar with right hand above and left hand below and lock the Pillar by your legs as in picture No. 3. Practise the same on the alternate side. Land on the ground by applying simple Leg-grip.

(2) *Arm-pit-grip descending* :—Reach the top of the Pillar by doing Arm-pit-grip Repetition until you come to the position illustrated in No. 4. Jerk up your legs bent at knees vigorously towards your left (No. 5). Continue the move to your left, change your hand-grip and lock the Pillar by your legs as in the illustration No. 3. Practise the same on the alternate side to enable you to devlop both the sides of your body. Jump on the ground performing any feat you know.

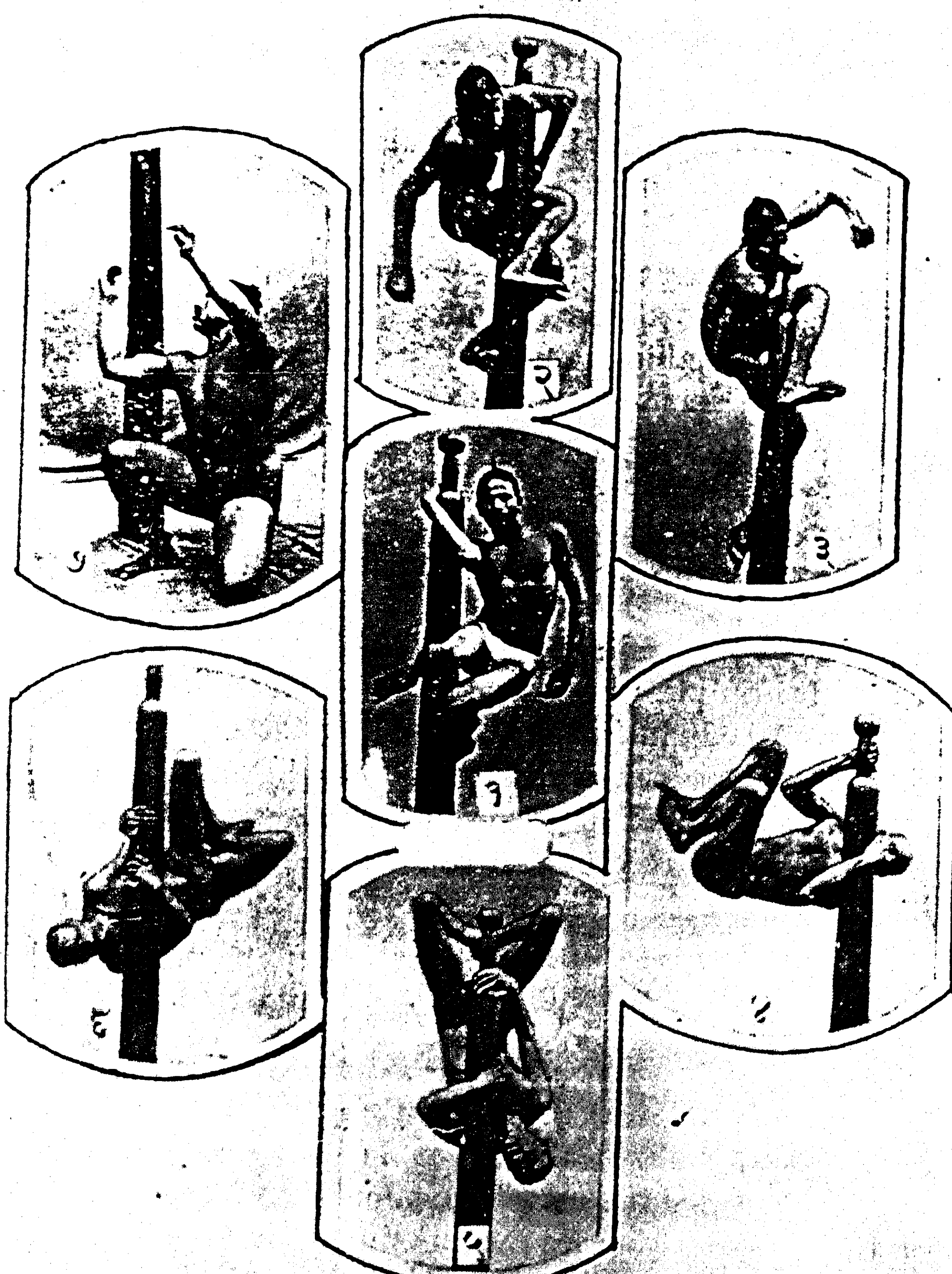


Plate 79 Nos. 576-582

(3) *Single-handed descending* :—Go to the top of the Pillar by doing single-handed Repetition until you come to the position illustrated in No. 1. Then hold the Pillar in your left arm-pit, let your right hand be free as in the picture No. 2, keeping your legs in readiness to be jerked to your left. Continue to move to your left until you hold the Pillar by your legs (No. 3). Here, your grip should be of one hand only or you may hold the Pillar by your legs without hand-hold. Practise the same on the alternate side and land down by doing single-handed leg-grip.

(4) *Danki descending* :—Reach the top of the Pillar by doing any Repetition and hold the Pillar by your hands and jerk your legs, bent at knees as in picture No. 4. Let the knees be away from each other. Jerk the body to your left, legs up head down as in position No. 5. Bring down the grip of pour upper hand and give a jerk to your waist to your left and keep your bent legs balancing on your left (No. 6). Again bring down the upper hand-grip and jerk your bent legs in the same position to your right, keeping them balancing. Descend in this way by taking one hand-grip down alternately and balancing the bent legs on the left and on the right alternately until you land safely on the ground as in position No. 7. The skill in this moves, lies in jerking the body and keeping its balance as many times as possible until you descend. Then bring your bent legs as much low as possible so as to train your hand-grips.

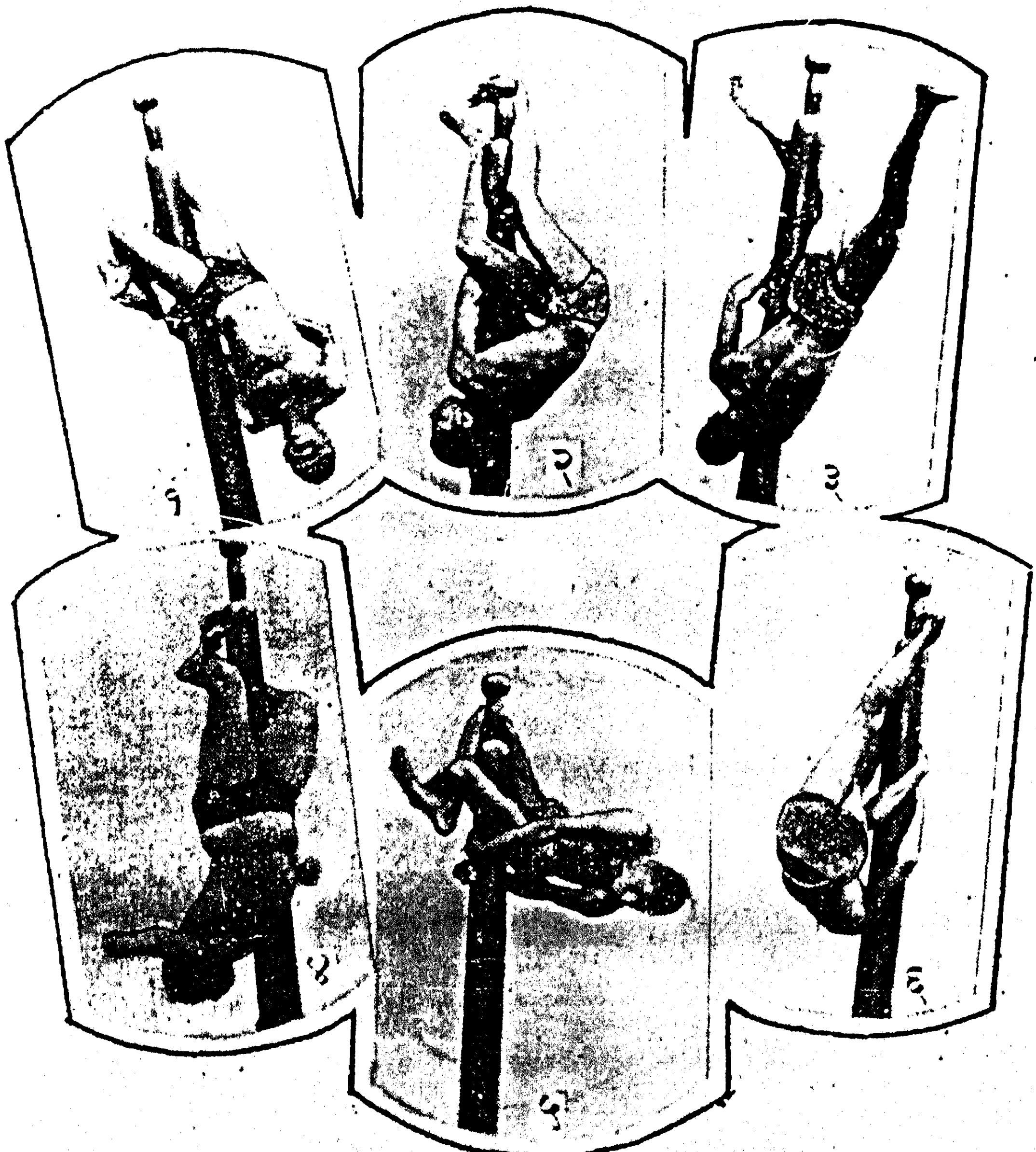


Plate 80 Nos. 583-588

(IX) Creepings

Creeping consists in rounding the Pillar by means of moves of the body as a creeper entwines a tree. In creepings, the body undergoes twists at various parts and the performer is required to move up and down the Pillar. The whole abdomen region gets strenuous exercise in these moves and consequently the whole digestive system

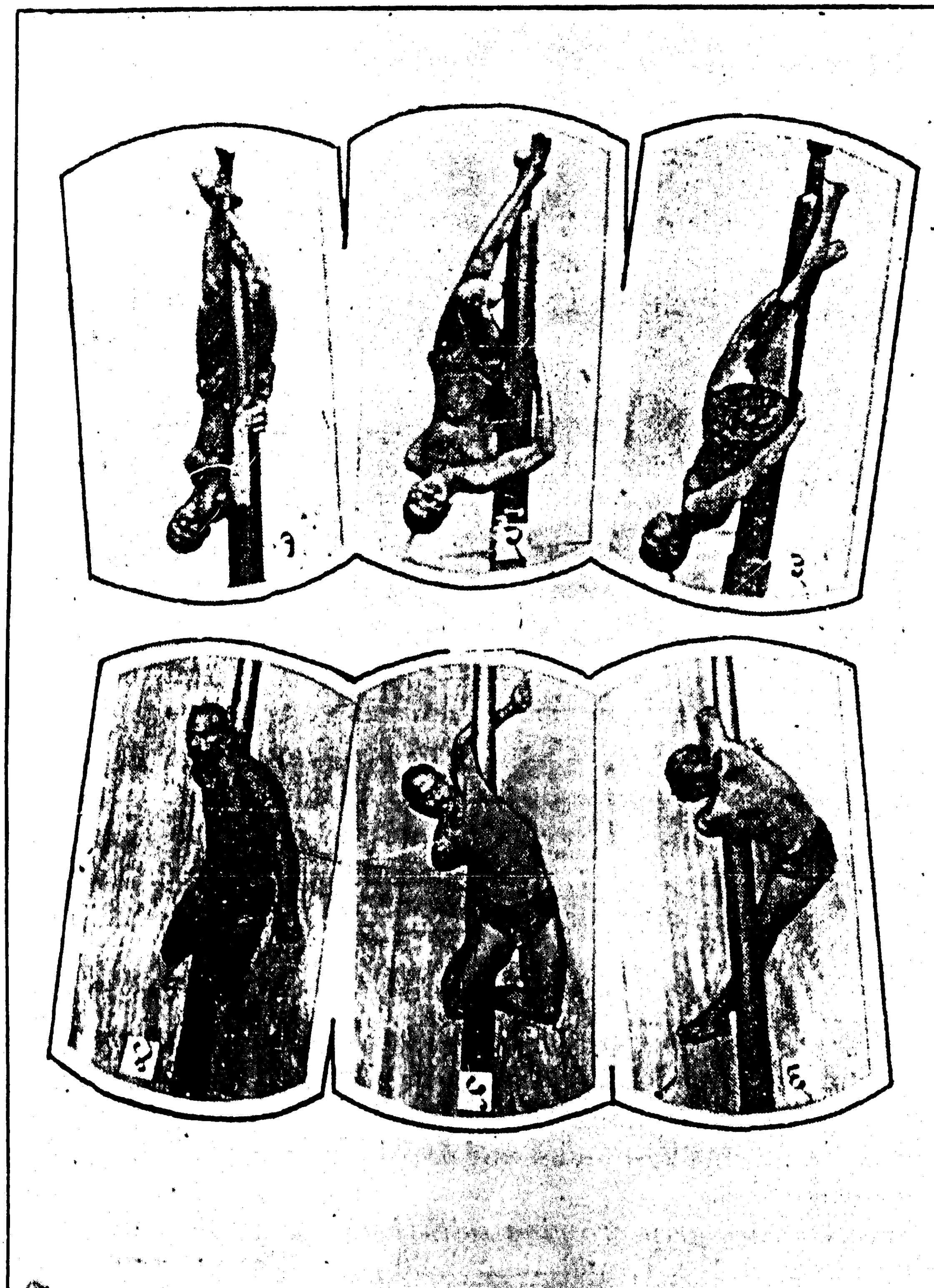
functions properly, bringing about the sound development of body-muscles. An expert in creepings develops thorough control over his bodily movements and is enabled to practise the feats on the Pillar with weapons attached to his joints. In a wrestling bout, an expert in creeping-moves can escape from holds, counters and locks of his opponent, as his body accustomed to contraction, can escape from the grips of his adversary. He can confidently practise wrestling holds on a superior opponent and can have an ambition to fling him down on his back.

(1) *Back Leg-grip Creeping first Variety*:—Reach the top of the Pillar by performing Back Leg-grip Repetition until you come to the position No. 1, in which the Pillar is held by your left hand and locked by your legs. Quickly bend to your left, hold the Pillar by your right hand as much above as possible, loosen the leg-lock, straighten your legs and take support by your right foot from behind the Pillar (No. 2). Make your hand grip firm and balance your body on it. Draw out your left leg through the hollow of your right leg and the Pillar and let go the left hand-grip, and hook your right leg as in picture No. 3. Continue the turn, with your back toward the Pillar, hook your left leg on your right leg so as to ensure back leg-grip and let go the right hand-grip (No. 4). If you then catch the Pillar by your left hand, you will come to the original position No. 1. If you turn to your right and catch the Pillar by your right hand, the creeping move will be exactly reverse. Practise these on both the sides as much as you can and land on the ground as usual. You can ascend the Pillar in these creeping moves by catching the Pillar with your hands always a little above and at the same time jerking your body upward so as to gain the upward position. Do not allow the body to slip down then.

Back Leg-grip creeping second variety:—Come to the position No. 1, let go the hand-grip, lift up the body and vigorously turn to your left and then hold the Pillar as in picture No. 5. Pull the Pillar towards you by your hands and rest your chest on the Pillar. Go through the positions 2, 3 and 4 and finish the creeping move. Practise it on both the sides.

(2) *Back leg-grip creeping with both hands on the same side*:—Take the position No. 1, and then hold the Pillar by both your hands on the same side. Take support by your right foot (No. 6) and draw out your left leg through the hollow of your right leg and the Pillar. Then finish the creeping move by going through the positions No. 3 and 4. Practise it on both the sides. You can practise this single-handed as well. The instructor should carefully help the performer in the beginning.

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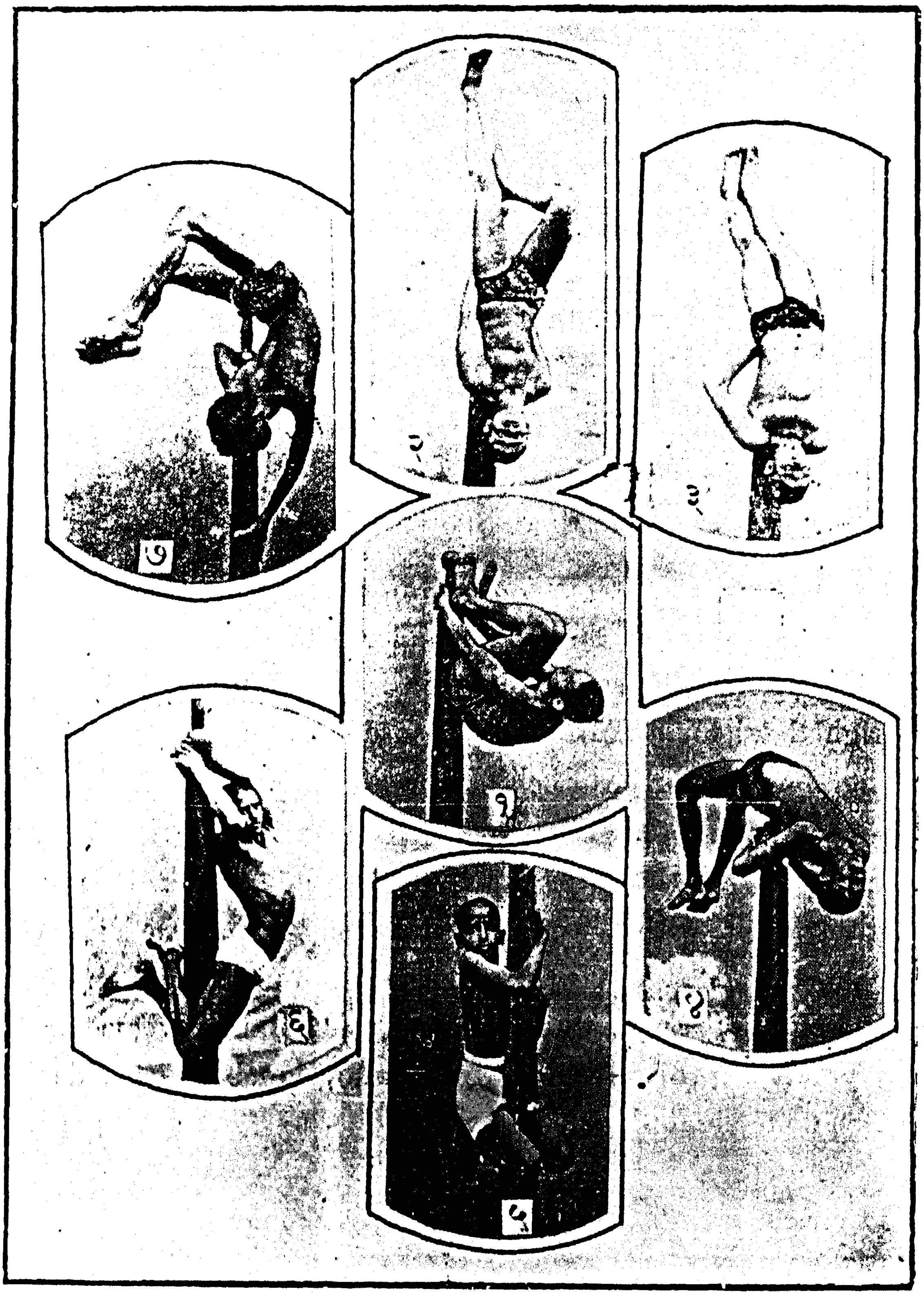


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Plate 81 Nos. 589-594

(3) *Simple Leg-grip Creeping:*—Apply simple leg-grip and hold the Pillar with interlaced fingers as in picture No. 1. Turn your body to your right, rest your left foot on the Pillar as in picture No. 2. Draw out your right leg through the hollow of your left foot and the Pillar. Continue to turn your body further untill the Pillar is gripped by your leg as in picture No. 3. Practise the same move again and again. Reverse the moves and practise the same on both the sides.

(4) *Arm-pit-grip Creeping*:—Go up the pillar by arm-pit Repetition. Then hold the Pillar under your right-arm-pit and hook your right leg on the same side as in picture No. 4. Grip the Pillar in that right leg hook. Turn your head down towards your right, take the left hand over your head behind the Pillar and hold the Pillar under the left-arm-pit (No. 5). Let go the right-arm-pit-grip, lift up your body, turn your face towards the Pillar and hold the Pillar upward by your right-arm-pit, with your abdomen turned towards the Pillar (No. 6.) In the same heat take away your legs and return to the position No. 4. Change side, begin with left-arm-pit-grip and reverse the moves. Thus by practising this creeping you can develop both the sides. This feat can be done single-handed as well.



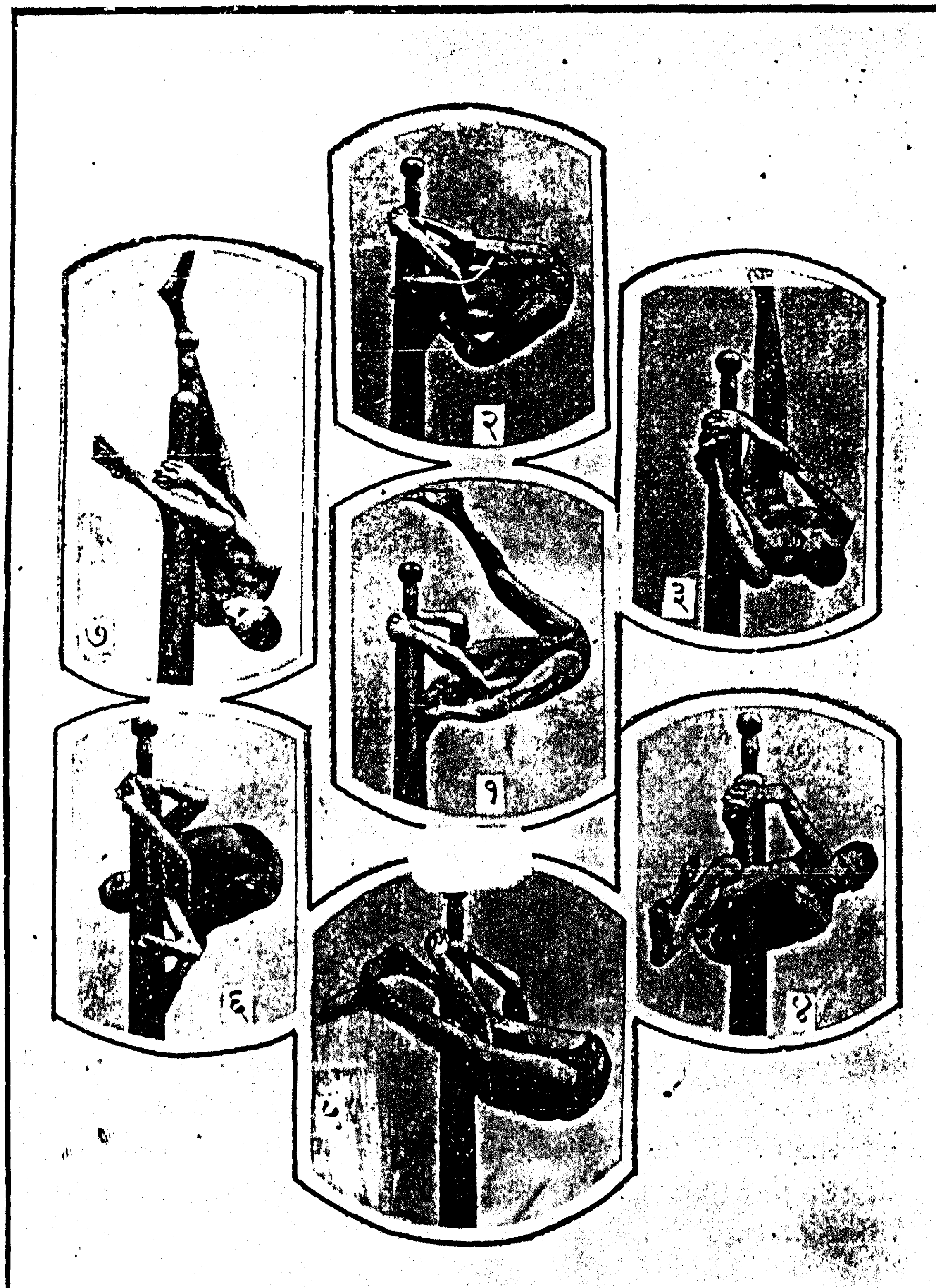
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Plate 82 Nos. 595-601

(5) *Creeping, clearing the body through hand-grip:*—Hold the top of the pillar with interlaced fingers and take the support of the top by your heels, through the hollow of your hands in readiness to straighten your body (No. 1). Push the body and straighten your legs so as to bring your hips to the top (No. 2) and steady your position, with legs straightened (No. 3). Push the hips further beyond the Pillar and make a back-plant as in the picture No. 4. This position is called Palang. Because the player appears to have an easy pose as if he is lying on a bed stead. Then quickly slide your left hand holding the Pillar in left arm-pit. It the same time jerk the body towards your left, catch the Pillar by hands and legs (No. 5) without allowing the feet to touch the gronnd. Again go through the same process. Practise this as much as you can.

This feat also can be done as follows:—After the back-plant in No. 4, push the legs further below and bend them towards the Pillar in readiness to grip it. Then rise up and fall over the Pillar and beyond it until you come to the position No. 6. Grip the Pillar between the legs tightly, let go the hand-hold, and allow the body to fall down on the pillar. While doing this, place your palms on the pillar to avoid injury to your face. The moment you hold the pillar with hands, let go the leg-hold, take a backward jerk, push the pillar with your hands and take a back somersault.

(6) *Creeping by Back-plant after Arm-pit-grip:*—Do the Repetition of Arm-pit-grip and reach the top of the pillar. Throw up the legs and bend them. Come down slowly until you rest your hips on the top of the pillar (No. 7). Then go to the position of back-plant illustrated in the picture No. 4. Then try either of the varieties mentioned above.



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Plate 83 Nos. 602-608

(X) Needle-Thread Moves

A Needle-thread move consists in inserting one leg or two legs and drawing it or them out through the hollow formed by the hand and the pillar. This is just like passing a thread through the needle-hole and hence the name.

These moves are of four kinds. (1) Simple (2) One legged (3) Two legged (4) One leg in and one leg out.

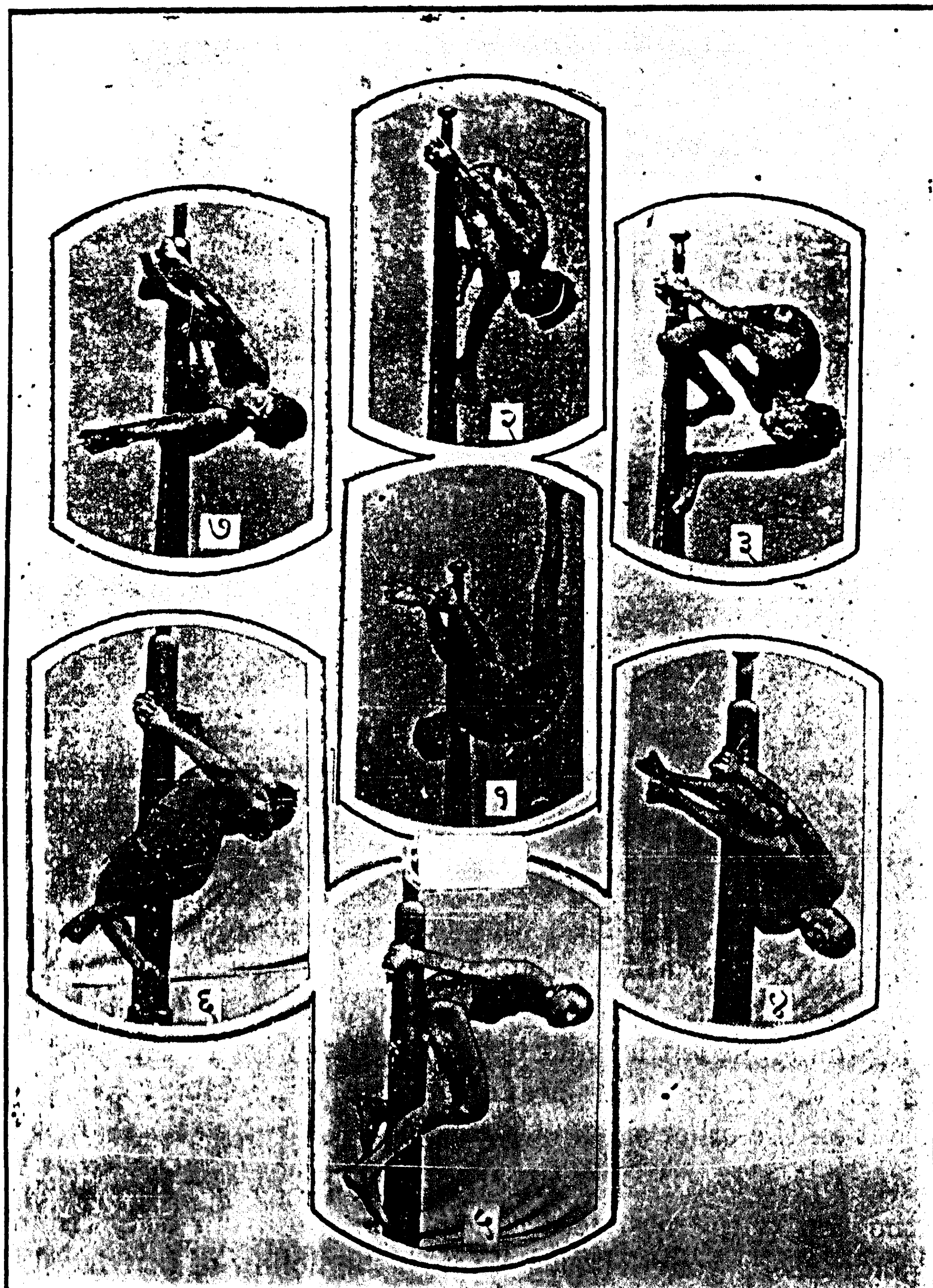
(1) Simple:—It consists in passing a leg or legs over the interlaced hands. (2) One legged: It consists in inserting one leg through the hollow. (3) Two legged: It consists in inserting both the legs through the hollow. (4) One leg in and one leg out: This consists in inserting one leg, then taking a body roll, then drawing it out and inserting the other and taking it out again as above and so on.

These moves give the same advantages as *turnings* and *creepings* in wrestling. Moreover in a wrestling bout, when a leg or legs are locked, an expert in these moves can skilfully extricate them out and save himself from fall. He can institute a hold, by inserting his leg in between and can overthrow his opponent.

(1) Simple needle thread move:—Perform the Repetition and reach the top of the pillar. Hold it with interlaced hand-grip, fling the body up by the right side placing the right foot on the pillar and raising the left leg high as in picture No. 1. Bring down your left leg from your left and take it out by inserting it through the hollow of the hand-grip (No. 2). Turn the body to your left so that the whole body will turn round until you come to the position with your right leg stretched as illustrated in picture No. 3. Hook your outstretched right leg on your left leg and hold the Pillar with your hands (No. 4). Return to the first position and begin again. Change the side and practise it on the other side.

(2) One-legged Needle-Thread move first sort:—Hold the Pillar near the top with interlaced fingers; fling up your body from your right and insert your left leg through the hollow of interlaced hands (No. 5). Place your right foot on the Pillar, take your left foot over your right hand towards your right side (No. 6); with a roll throw up your buttocks beyond the Pillar untill you come to the position illustrated in figure No. 7. Let go the grip of the lower hand and lock the Pillar between your legs. Practise this again and again until you are tired.

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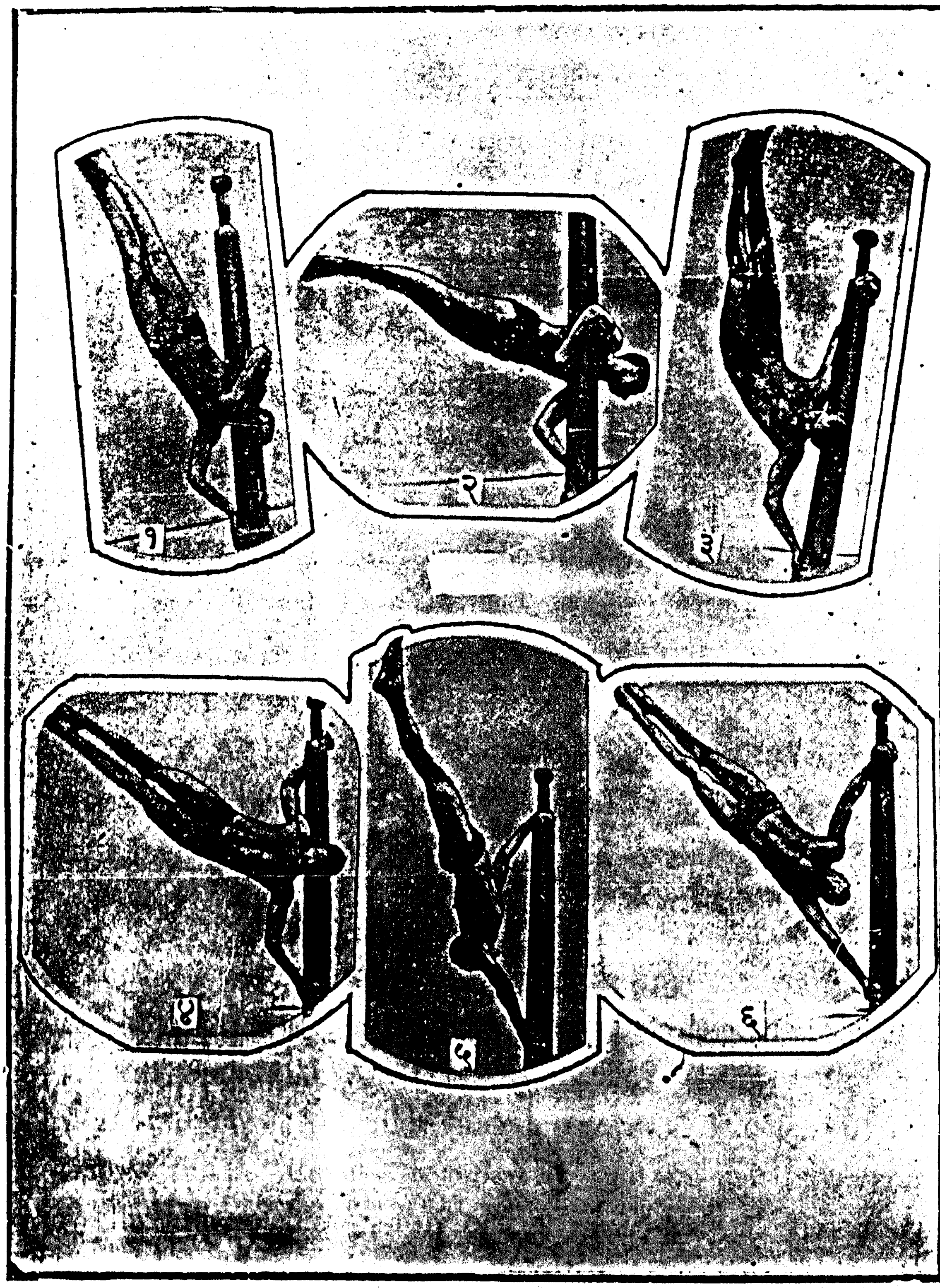
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Plate 84 Nos. 609-615

One-legged Needle-Thread move second sort:—Go to the top of the Pillar by Repetition; hold the pillar with interlaced fingers and insert your right leg through the hollow made by your hands and the Pillar (No. 1). Bring down your right leg, lifting up your buttocks: straighten that leg and place your left foot on the pillar (No. 2). Withdraw your right leg in a bent position and take it beyond the Pillar through the hollow made by your hands, right leg and the Pillar (No. 3). Move as in a roll, leaving the lower hand-grip and lock the Pillar between your legs as usual. Practise this on both the sides often and often.

(3) *Two-legged Needle-Thread Move*:—Hold the Pillar with interlaced fingers after going to the top of the Pillar by Repetition and insert both your legs through the interlaced hands (No. 4). Lift up your body, push the buttocks through the hands on the Pillar and twine your right leg on your left leg (No. 5). Continue the turn vigorously to your left until you lock the Pillar between your legs as usual (No. 6). Leave the hand-grip and begin again the move. Practise it on both the sides.

(4) *Needle-thread move, One leg in and one leg out*:—Practise one-legged needle-thread move as in Nos. 1, 2, and 3. Then move as in a roll towards your right so that you come to the position illustrated in No. 7. Draw out your right leg through your hands and insert your left leg and move further as in roll. Thus alternately take out your left leg and insert the other and again roll your body. Practise this until you are tired.



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Plate 85 Nos. 616-621

(XI) Balances

This feat consists of balancing the body with legs straightened and kept steady, away from the pillar and with hands gripping the Pillar. These balances particularly develop biceps and triceps muscles. They are most difficult but, at the same time, magnificient. They increase your control on hour body. The muscles of hands and legs are trained to stiffen and contract according to needs. The body of the performer acquires a beautiful tone. Herein a few specimens are illustrated.

(1) *Arm-pit grip with vertical balance* :—Hold the Pillar under your right arm-pit; take support of the Pillar by your left palm and keep the balance steady as illustrated in No. 1.

(2) *Arm-pit grip with Horizontal Balance*:—With the same hold, endeavour to keep your balance steady and vertical to the Pillar. Strength is required in hand-grips and feet should be kept as stiff as possible (No. 2).

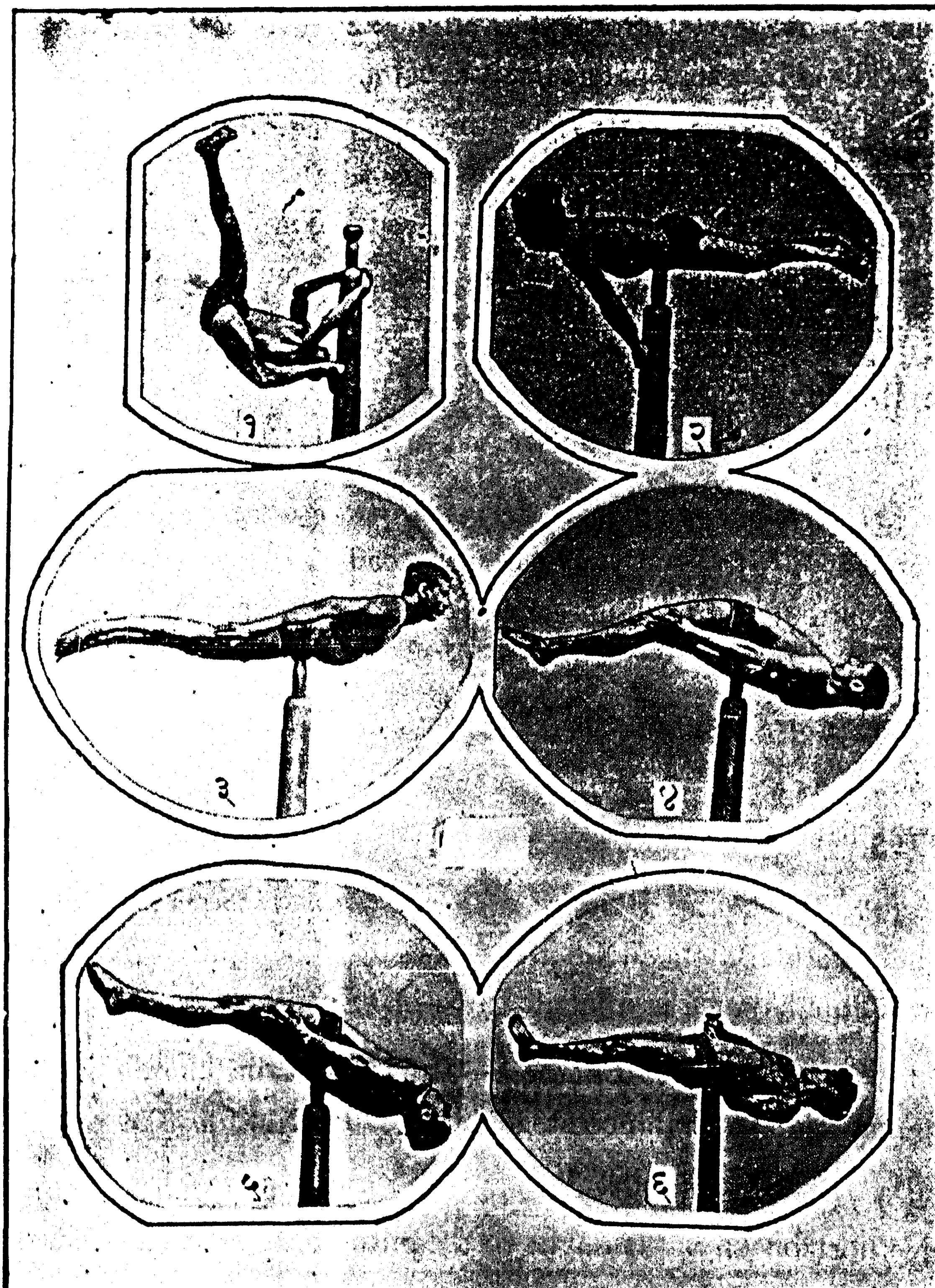
(3) *Vertical balance with neck support* :—Hold the Pillar with your hands as in No. 3, with your neck pressing against the Pillar. Keep the balance vertical.

(4) *Horizontal Balance with neck support* :—Try to do the same with horizontal Balance (No. 4). It ought to be quite vertical to the Pillar. This balance is difficult to be mastered.

(5) *Vertical Horse-Balance*:—Hold the Malla-khamb as in Horse-Jump and keep the balance steady vertically (No. 5).

(6) *Horizontal Horse-Balance* :—Try the same, keeping the balance horizontally. It ought to be quite vertical to the Pillar.

All these balances should be attempted on both sides. Constant regular practice only will ensure these balances. These few balances only serve as specimen illustrations.



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Plate 86 Nos. 622-627

(7) *Monkey-Jump Balance* :—Try to hold the Pillar with interlaced hands as in the monkey-jump. Place on the Pillar your left foot and keep your right leg straight and stiff (No. 1). Alternate the positions of your legs and placing the straightened leg on the Pillar with an upward jerk of your chest jump on the ground.

(8) *Balance on the naval* :—Reach the top with the help of any Repetition and balance the whole body on the middle of the abdomen. You will be able to do this with the help of breath-control (Pranayama). Try to keep the body horizontal with the support of your hand on the pillar (No. 2). Jerk your head down, take somersault and jump smartly on the ground.

(9) *Front-Plant Balance:*—You should balance your body on the lower adomen as in No. 3. Keep your hands and legs straight and stiff. With a forward jerk of your head, jump on the ground by a front somersault, or moving your legs towards the pillar, grip it between your legs and land on the ground in any way you choose.

(10) *Back-Plant Balance* :—Clearly push your body through your interlaced hands to the top of the Pillar and balance your body on the point just at the end of your spinal collumn with hands and legs straight and stiff as in No. 4. By a back jerk of your head, you can land on the ground by a back somersault, or by moving your legs downward and towards the Pillar, grip the Pillar between your legs. Drop down your body, put the palms on the pillar; leave the leg-grip and with a backward jerk, jump on the ground on your heels.

(11) *Slanting Balance* :—Practise the same, keeping the body-balance slanting (No. 5). Land on the ground by a back somersault.

(12) *Hand-twist Balance* :—Perform Hand-twist Repetition and go to the top of the Pillar. Hold the Pillar with your hands towards your right and keep the body-balance by the side of the Pillar (No. 6). Jerk your legs downwards and hold the Pillar by them and land on the ground as usual.

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Plate 87 Nos. 628-634

(XII) Yogik Body-Postures.

Yogik Body-Postures have been treated as health-giving excercises from ancient times in India. Breath-control (Pranayama) is the key to these exercises. These exercises should be first practised and steadied on the ground. When the performer has gained thorough control over these, he should try them on the top of the Pillar, with the help of an instructor. To practise these on the top of the Pillar really requires remarkable skill and courage. The feats are greatly appreciated by the spectators. Here are illustrated a few specimens.

(1) *Padmasan with Vertical Posture* :—Push the body clearly through your interlaced hand-grip to the top of the Pillar and remain steady with your legs straight and stiff (No. 1).

(2) *Padmasan with Horizontal Posture* :—From the position No. 1, come to the second position, with your legs forming a lap, to the either side of the Pillar.

(3) *Padmasan with Horse-Jump* :—Hold the Malla-Khamb with your hands as in the Horse-Jump and balance your legs forming a lap on either side (No. 3).

(4) *Padmasan with Balance on the top* :—Balance your legs with one hand on the top of the Pillar and the other taking support of the Pillar as shown in No. 4. Form a lap of legs and steady the balance (No. 5).

(5) *Padmasan with Balance on the Chest*:—Balance your legs by placing your chest on the top of the Pillar. Grip the Pillar at the top by one hand and place the other on the Pillar (No. 6). Form a lap of your legs and steady your position (No. 7).

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Plate 88 Nos. 635-640

(6) *Sheershasan* :—Go to the the top of the Pillar by arm-pit grip. Place your head on the top of the Pillar; grip the Pillar near your head by your hands and straighten your legs in a balance (No. 1). You may place a folded towel between your head and the top in order to keep the headbones unharmed. Land on the ground by a somersault.

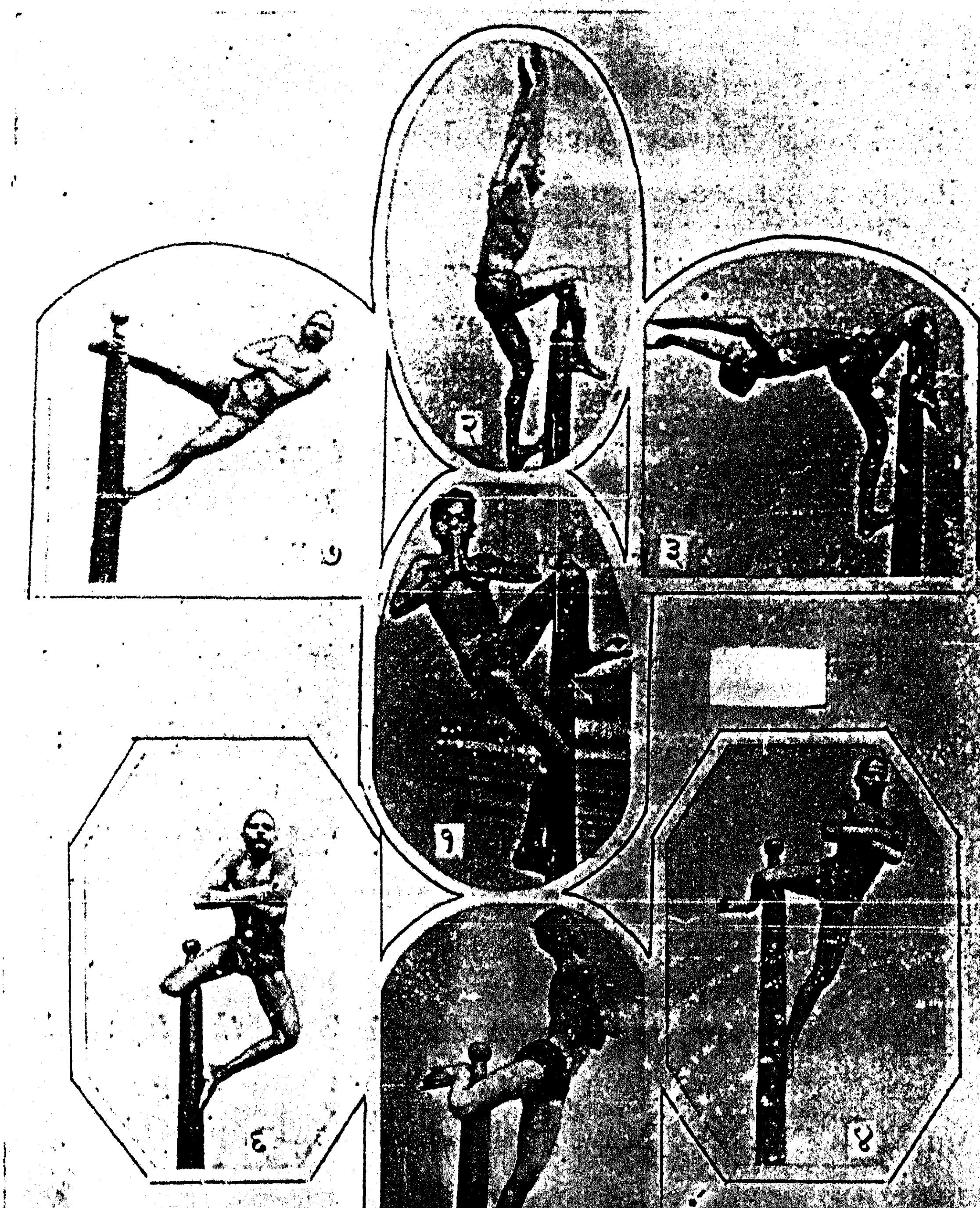
(7) *Vrukshasan with arm-balance on the Top* :—Go to the top of the Pillar. Hold the top with both your palms and take a long arm-balance (No. 2). Finish with a back somersault.

(8) *Vrikshasan by standing on the top* :—Reach the top of the Pillar. Place your right foot on the top, left foot on the pillar at the bottom of the handle and stand as in No. 3. Slowly move your feet round, keeping your balance with the help of your free hands and complete a circle on the top. Finish with a back somersault.

(9) *Vrukshasan by standing with both feet on the top* :—Come to the position No. 3. Preserve the balance; lift up your left foot and place it on the top near your right foot (No. 4). Move in a circle slowly as in the last feat and finish by a back somersault. The top being broad enough to accommodate both your soles.

(10) *Vrukshasan standing on one foot on the top*:—Come to the position No. 3. Straighten your right knee and keep your left leg and hands free (No. 5.). Move in the circle slowly and finish by a back somersault.

(11) *Vrukshasan by catching toe on the top*:—Stand on the top of the Pillar by placing your left foot on the top, lift up your right foot forward enough and catch its toe by your right hand, keeping balance (No. 6). Finish as before.



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Plate 89 Nos. 641-647

(12) *Hanumantasan first variety:*—Practise simple leg-grip Repetition and go to the top. Hold the top of the Pillar by your left leg-hook. Hook the Pillar by your right leg and keep back the balance of your body with hands folded in salutation No. 1.

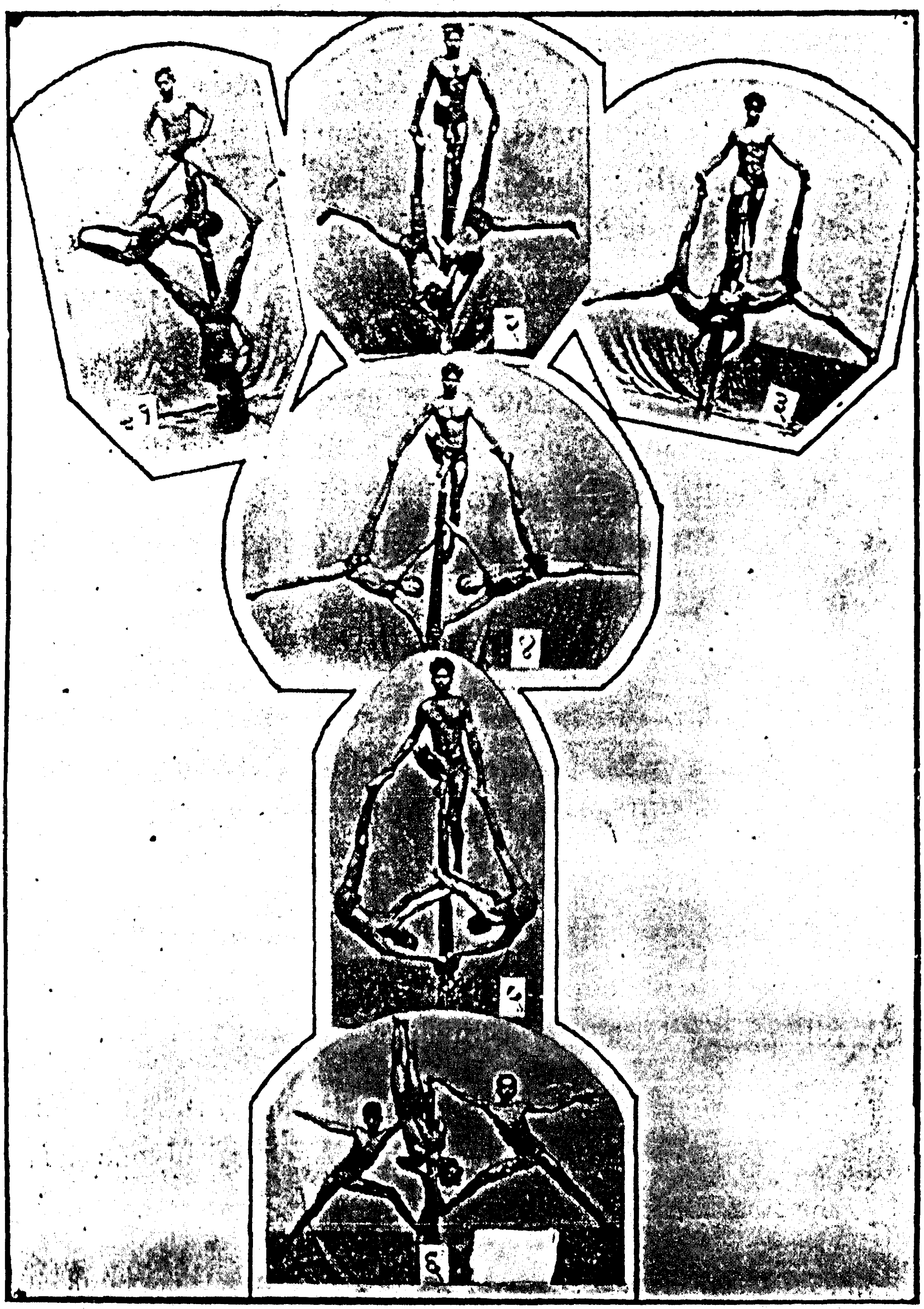
(13) *Hanumantasan second variety:*—Place the hollow of your right knee on the top of the Pillar; pull the Pillar towards you by it; push it forward with your left foot and stretch your hands up (No. 2). Bend back slowly as in a Back-Plant (No. 3). If you leave your left foot, your body will hang by your right leg-hook. Loosen your right leg-hook a little and hold quickly the Pillar between your legs and land on the ground in any way you choose.

(14) *Hanumantasn third variety:*—Hook your right leg at the top part of the Pillar. Plant your left foot on the Pillar and balance your body backward with your hands folded (No. 4). In these moves you should pull the Pillar by your right leg towards you and push it by your left leg in order to keep the balance of your body.

(15) *Hanumantasan forth variety:*—Come to the position No. 4. Turn your back side to the Pillar (No. 5). Drop the trunk on the Pillar; hold the Pillar between legs and finish in any way you like.

(16) *Hanumantasan fifth variety:*—Come to the position No. 4. Try to have a firmer hook by your right leg and raise your left foot so as to get the position No. 6.

(17) *Hanumantasan sixth variety:*—Apply the hook of your right leg at the top of the Pillar as in No. 7. Rest your left foot on the Pillar and balance your body with hands folded (No. 7). Slowly move round the upper foot and likewise the lower foot; thus take a circle and jump on the ground.



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Plate 90 Nos. 648-653

(XIII) Exhibition feats

(*1*) *Pyramids* :—A number of candidates are required to take part in these feats. They form a combined show. If every individual plays his part well, a magnificient demonstration diverts the eyes of spectators. Besides, candidates get corporate training without

disturbing positions of one another. In brief, these feats discipline both body and mind.

Pyramids on the Wrestler's Pillar are recently introduced. They are varied and at the same time difficult. If one individual loses his balance, the balance of the rest is sure to be disturbed and they may fall down. Hence every individual should take care of himself thoroughly. The candidate forming the basis of a pyramid should be the strongest of those taking part in it. Moreover, the instructor should note that, a symmetry should be preserved in a pyramid. First practise the pyramids on a short Pillar and then they may be demonstrated on the taller one. There are a great many varieties of pyramids. Here only a few specimens are illustrated.

(a) One candidate should sit on the top of the Pillar. Another should employ Nakikas Tidhi (Hand-twist) at the bottom and broaden his feet. The upper candidate should place his feet on those of the lower one. The third candidate should perform arm-pit-balance in the intervening space (No. 1).

(b) One candidate should place his right foot on the top bent at knee with his left foot attached to the Pillar at the back. The other two should exhibit arm-pit-balances on each side. The upper candidate should hold a foot of each by his hands (No. 2).

(c) One candidate should hold the Pillar as in the above feat. The other two should demonstrate Neck-balances on each side. The upper candidate should hold a foot of each by his hands. (No. 3).

(d) One candidate should place his right foot, on the top, the foot bending at the knee and the other touching the Pillar. The other two should exhibit Horse-balances on each side. The upper candidate should hold a foot of the other two by his hands (No. 4).

(e) One should place his right foot on the top, the foot bending at knee and the other touching the Pillar. The other two should demonstrate Monkey-balances on each side. The upper one should hold a foot of each by his hands (No. 5).

(f) Two candidates should catch the top-side of the Pillar by one hand, each planting one foot on the Pillar. The other leg and the other hand should be kept stretched (No. 6). The third one should exhibit Arm-pit-balance in the intervening space (No. 6).

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Plate 91 Nos. 654-659

(g) One candidate should make a Back-plant on the top of the Pillar and should catch his toes by his hands. The other two should exhibit Head-balances on each side. (No. 1).

(h) One should hold the top, of the Pillar clasped tightly between his thighs. The other two younger candidates should go up. The upper candidate should catch the loin-wear of each with each hand. They should place one foot on his thigh and the other should be placed on the side of the Pillar. Then the side candidates should salute (No. 2).

(i) One should lock the Pillar by hooking his right leg by the left near the top. Other two younger candidates should go up. The middle one should hold their lion-wear from behind on each side, in each hand. They should place one foot bent at knee on his thigh, the other on the pillar on each side keeping their backs to the pillar and should salute with hands folded (No. 3)

(j) Arrange the group of three as in No. 2. Side candidates should turn a little and perform Back-plant on each side, with hands stretched. (No. 4).

(k) One should balance his body with one hand on the top of the Pillar and the other on the lower side of it. Another should exhibit *Hanumantasan* on the right of the Pillar. The third one should catch the Pillar in his lap on the left. The fourth one should demonstrate *tortoise-grip* at the bottom of the Pillar. (No. 5).

(l) Two candidates should try *Angasafa* by clearly pushing their bodies through their interlaced hands at the middle of the Pillar on each side. Other two should demonstrate Arm balances on each side. Upper candidates should plant their feet on those of their corresponding candidates (No. 6).

In this way new symmetrical combinations should be planned before hand with as many candidates as possible. They should be first rehearsaled many times and then demonstrated to the public.



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Plate 92 Nos. 660-666

(2) *Feats with a candle-stick on fore-head*:—On a small circular brass plate, fix a piece of candle-stick. Light it and place the plate on the fore-head of one who performs feats on the Wrestler's Pillar. The performer skilfully maintains the same level of his fore-head while exhibiting moves on the Pillar so that the brass plate does not fall down. These feats form a test, as it were, of the performer's skill in keeping control over his bodily movements. Besides, they provide a sort of amusement to the spectators. Children take delight in these interesting feats.

These feats should be demonstrated slowly, so that the candle-stick may not fall down or it should not be extinguished. The circular

movements in the feats offer enjoyable sight. By way of specimen five feats are treated below.

(*a*) *Repetition grips*:—Keep a lighted candle-stick on a brass plate and place it on the fore-head. Practise Repetition, of leg-grip on the Pillar. Stand as in picture No. 1, apply leg-lock slowly (No. 2). Do not take jerks and try to keep the level of your fore-head the same throughout.

(*b*) *Simple Turning*:—Exhibit Simple Turning as in picture No. 3. When you are diving your head through your hand-grip and when you are turning, do not allow the flame of the candle-stick to injure your body. Manage the movements slowly and skilfully.

(*c*) *Turning with leg in-between*:—Practise Repetition of leg-grip holding the Pillar with both hands and go to the top of the Pillar. Try the turning with leg in between (No. 4). Afterwards attempt creeping of the same turning.

(*d*) *Arm-pit-grip Repetition*:—Perform Arm-pit-grip (No. 5) and lift up your body for leg-grip (No. 6). Go to the top of the Pillar by practising the same moves, keeping the lighted candle on your fore-head intact.

(*e*) *Turning of Arm-pit-grip*:—Lock the Pillar between your legs. After performing Arm-pit-grip (No. 7); try the turning of the same feat again.

(2A) This is another exhibitive feat. The player in picture No. 667 wears a sort of helmet. Holes in it are meant for Cotton wicks. Iron rings, with an arrangement for fixing wicks therein, are tied to the wrists, upper arms, waist and thighs. The wicks are dipped in coconut or caster oil. The performer is to perform feats on the Pillar with all lights lighted. Skill lies in not allowing any of the flames to touch the Pillar. When different feats are being done it presents a magnificent sight.



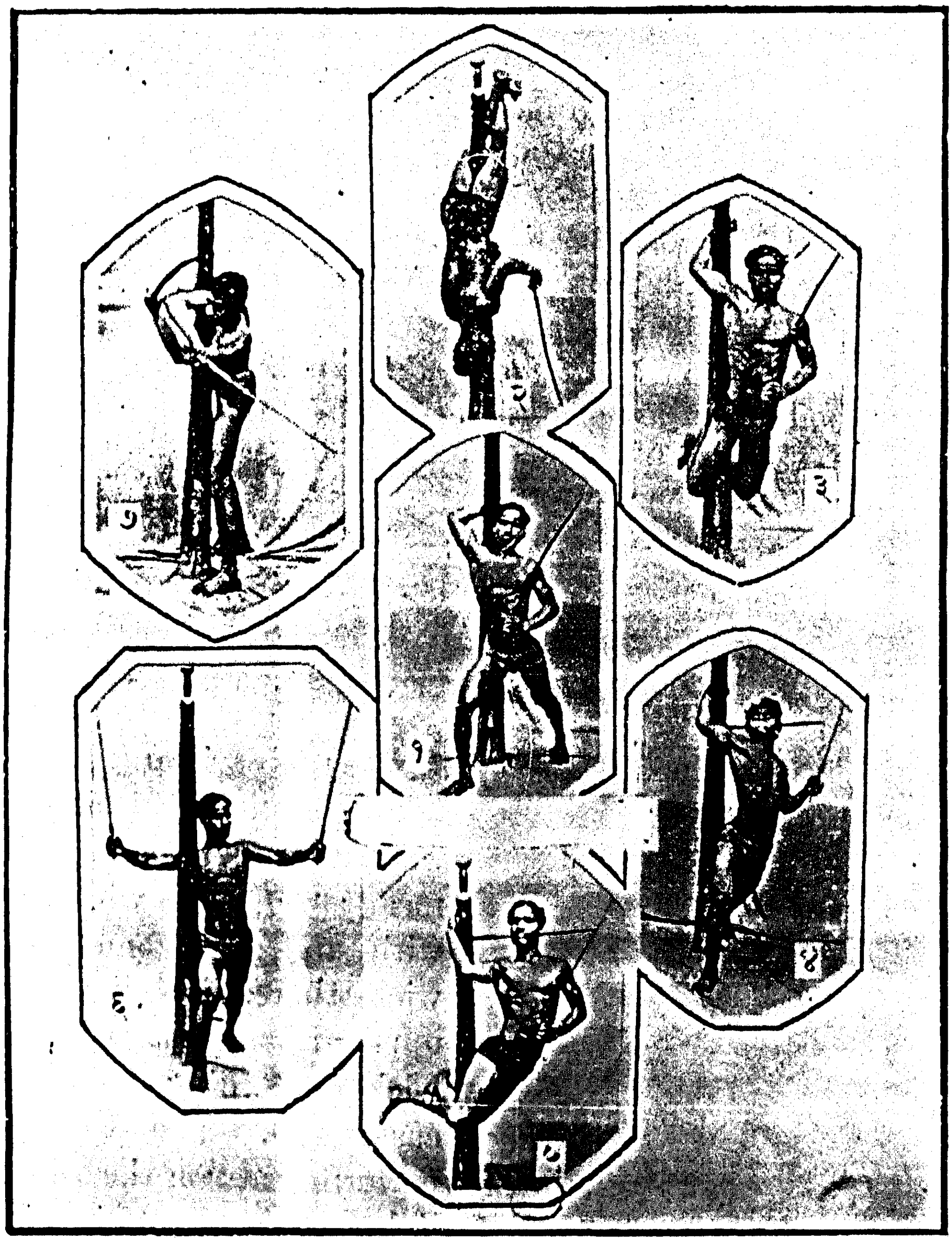
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Plate 93 Nos. 668-674

(3) *Feats with daggers or swords fastened to limbs*:—These feats are difficult and hence should not be performed without the help of a trained instructor. They show thorough control of the performer over his body. There is skill even in fastening the weapons to the limbs of the body at proper places lest they should wound the performer. The performer should not allow any weapon either to touch the Pillar or to touch his own limbs, while taking or doing Repetitions. The movements should be kept under perfect control. Weapons should not be fixed to those parts whose touch to the Pillar is absolutely essential in practising feats. Five specimen feats are given below:—

(*a*) *Single-handed leg-grip*:—Hold the Pillar with your right hand and a sword in your left hand (No. 1). Jerk up your legs for leg-grip (No. 2) and land on the ground by taking support of the Pillar with your right palm. All the while the sword should be held away from the Pillar by the performer.

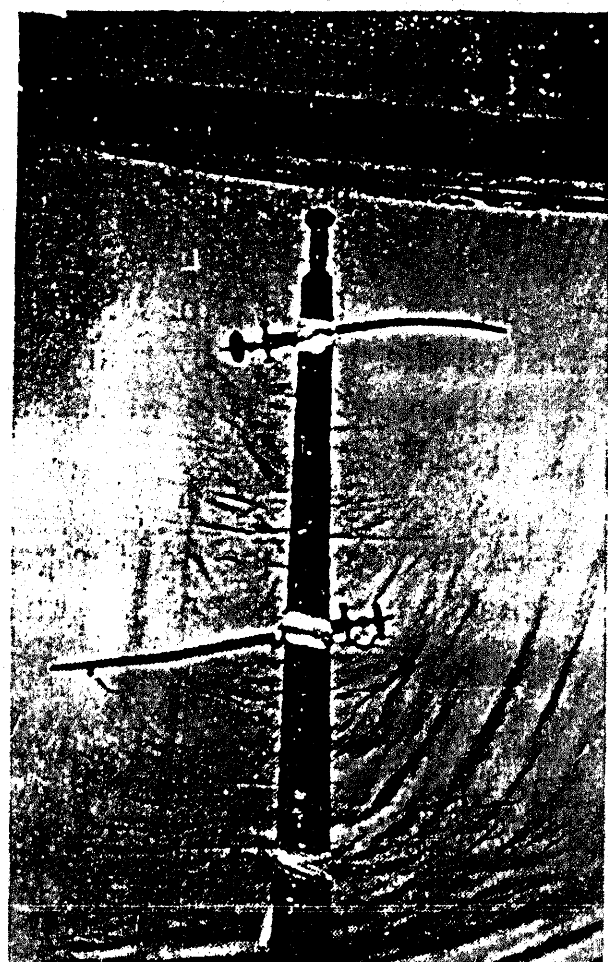
(*b*) *Repetition*:—After you come to the position No. 2, rise up as in No. 3 and repeat the same feat carefully and thus go to the top of the Pillar.

(*c*) *The same with two weapons*:—Hold another sword in the mouth, with one already in the left hand and grip the Pillar with the right hand. (No. 4). Then perform simple leg-grip, rise up (No. 5), and perform Repetition until you reach the top.

(*d*) *Repetition without hand-grip*:—Hold swords one in each hand and grip the pillar under your right arm-pit (No. 6). Lift up your body, apply leg-grip and rise smartly for practising Repetition and go to the top.

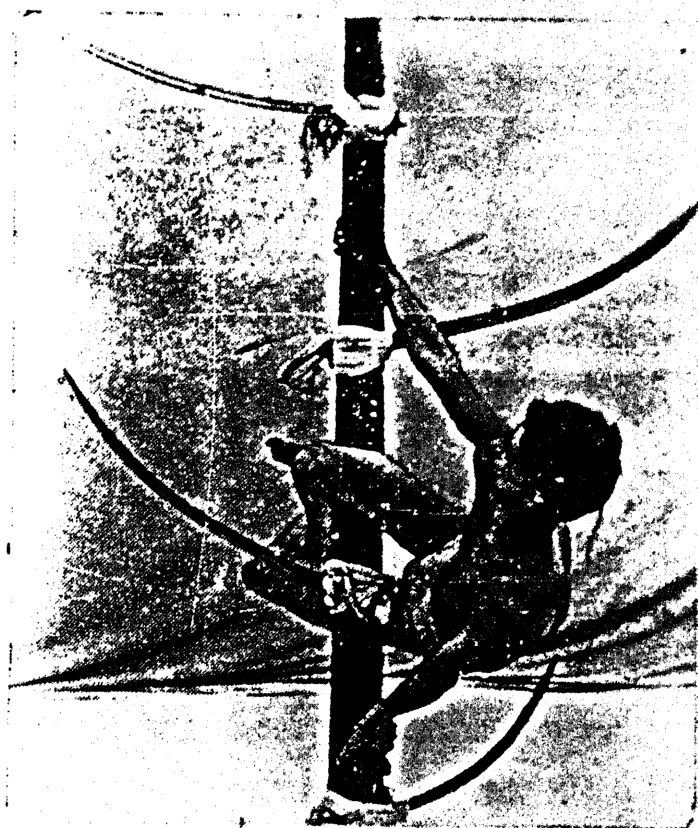
(*e*) *Repetition with hands crossed*:—Hold the pillar under your right-arm-pit, with hands crossed (No. 7). Perform simple leg-grip and lock the Pillar between your legs. Rise up and repeat the same.

Constant practice and carefulness will lead the performer to success in these difficult moves. The feats to be performed with weapons attached, are limited. As you get control over your body and have courage to do the feats, the number of weapons is to be increased. Experience will lead you to new combinations of feats.



No. 675

(3A) Thin and high Pillar with swords fastened to it at three places. There is also a variety in which the weapens like daggers or swords instead of fastening to the limbs of the performer, are tied to the Pillar and the performer performs various feats on it avoiding the touch of these weapons.

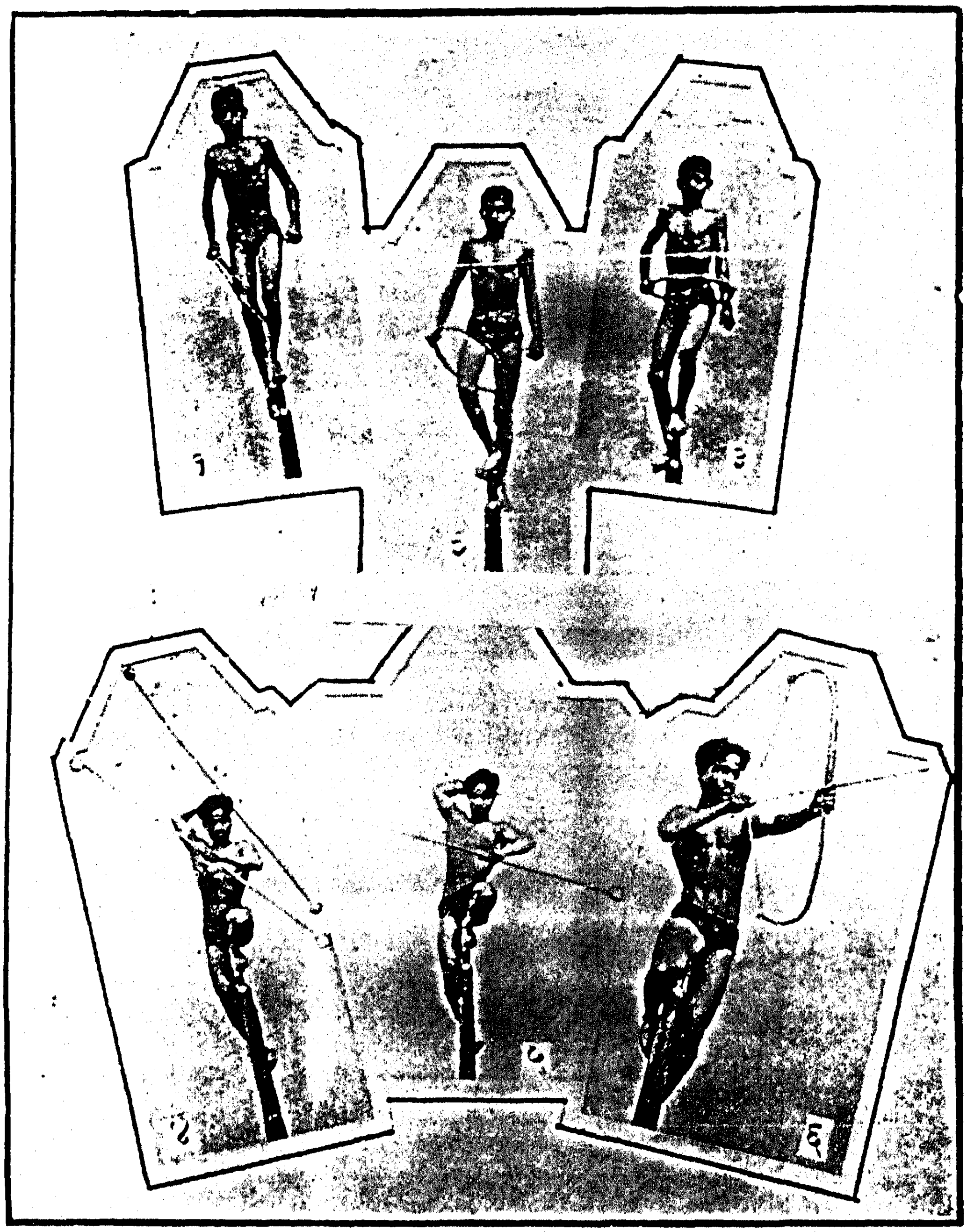


No. 676



No. 677

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Plate 94 Nos. 678-683

(4) *Feats requiring Extra-ordinary skill*:—These are feats of extra-ordinary skill. Handling a bow and an arrow, brandishing a Pata and Banety, passing body through a ring etc. should be first thoroughly mastered on the ground. The performer should practise these on the ground within a short space. He should also know how to go to the top of the Pillar skilfully by any Grip. Afterwards he should practise the same feats on the top of a short and thick Pillar. When he thus gets adequate practice in making his movements on the top of the thick Pillar, he should indulge in exhibiting his skill in these wonderful feats on the top of a thinner but taller Pillar. They strike the spectators with surprise.

(*a*) *To pass body through a ring on the top of the Pillar*:—Stand on the top of the Pillar with your left foot on the top and right foot at the hollow below, with an iron ring in your hand (No. 1). Straighten your left leg and balance your body perfectly on it. Slowly lift up your right foot, bend down a little and pass it through the ring. Place your right foot beside your left and now balance your body on your right foot. The top should be broad enough to accommodate both soles. Slowly displace your left foot and keep it at the hollow below the top (No. 2). Slowly lift up your left foot, bend down a little without losing your balance and insert your left foot also through the ring (No. 3). Now the position of your feet is as in picture No. 1. Now pass your hands, chest and head through the ring untill you take out the ring completely. This feat requires a good deal of practice and dash.

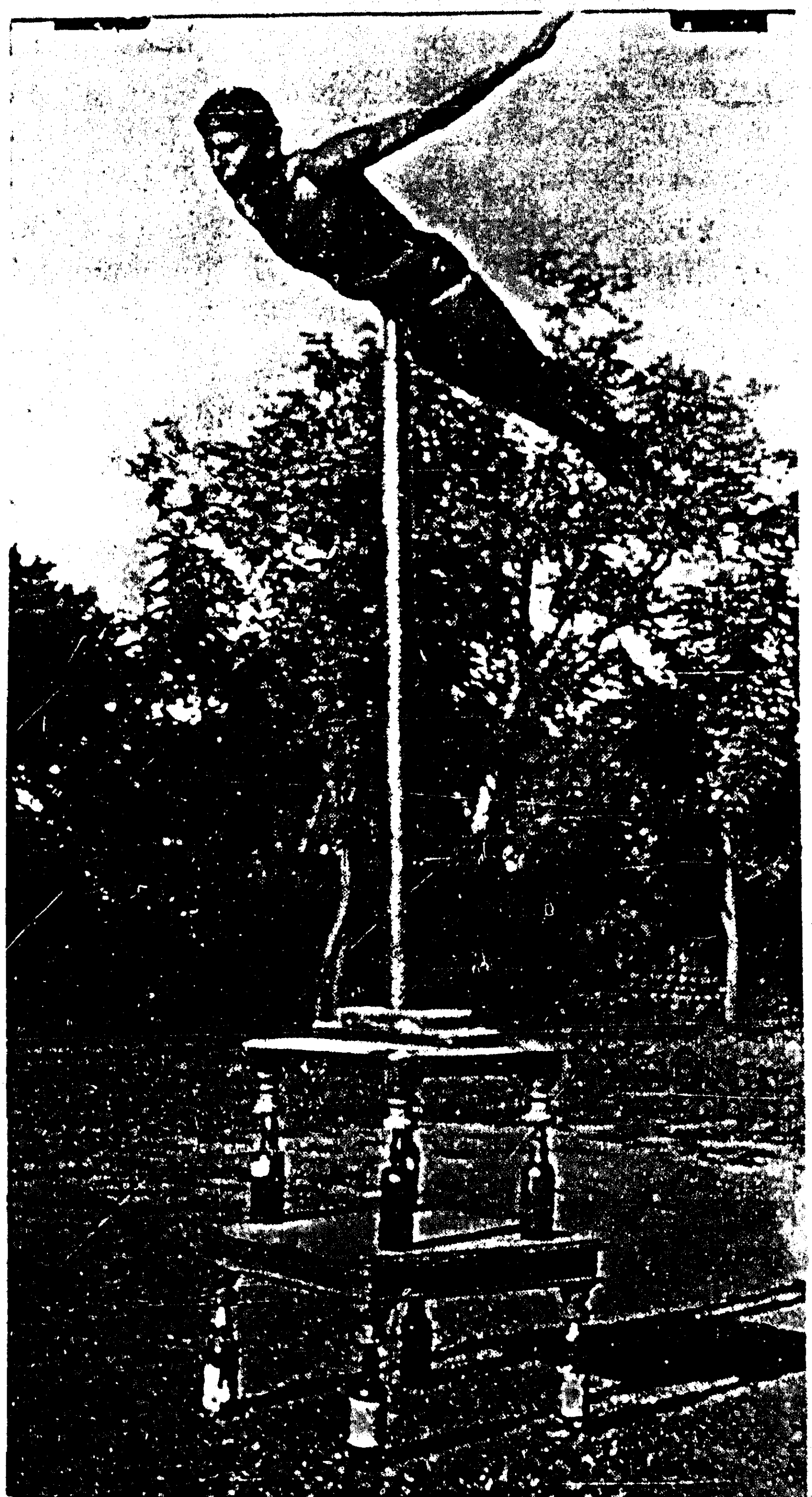
(*b*) *Brandishing two Banetees*:—Take two Banetees in your two hands. Perform the Repetition of right Arm-pit-grip and go to the top of the Pillar. Stand on it with Banetees in your hands (No. 4). Brandish the two Banetees with over-head-move and shoulder-move, all the while maintaining your balance on the top of the Pillar.

(*c*) *Brandishing a Banetee and a Patta* :—Hold a Patta in your right hand and a Banetee in your left hand. Go to the top of the pillar by Arm-pit-grip. Stand on the top of the Pillar as in (No. 5). Practise Patta-moves and Banetee-moves without losing your balance.

(*d*) *Discharging an Arrow standing on the top of the Pillar* :—Take a position on the top of the Pillar with a bow and an arrow in your hands (No. 6). Shoot an arrow at the target.

You can perform small Indian club moves also on the top of the Pillar. You can take a glass of water and go to the top of the Pillar. In short when the performer has acquired wonderful control over his body, he can do many such wonderful feats.

(*e*) *A Wrestler's Pillar on bottles—The fifth and a most marvelous feat is as follows* :—The Pillar is arranged at the mid of a four legged wooden square. This wooden square is made to stand on four bottles all of the same size. This whole structure is in turn made to stand on a bit broader wooden square supported by bigger four bottles at four corners. Maximum skill in balance is required in this feat. The performer after trying a number of feats in this delicate position is shown to perform the Navel-balance. (Picture No. 684.)



No. 684

(5) *Peculiar slanting type of Pillar:*—This is a pecular type of Pillar. It is rather obliquely cut at the bottom. The performer can exhibit feats on it only from the longer slanting side. He cannot employ any hold from the shorter slanting side lest the Pillar should topple down. It can be placed on a plane surface.

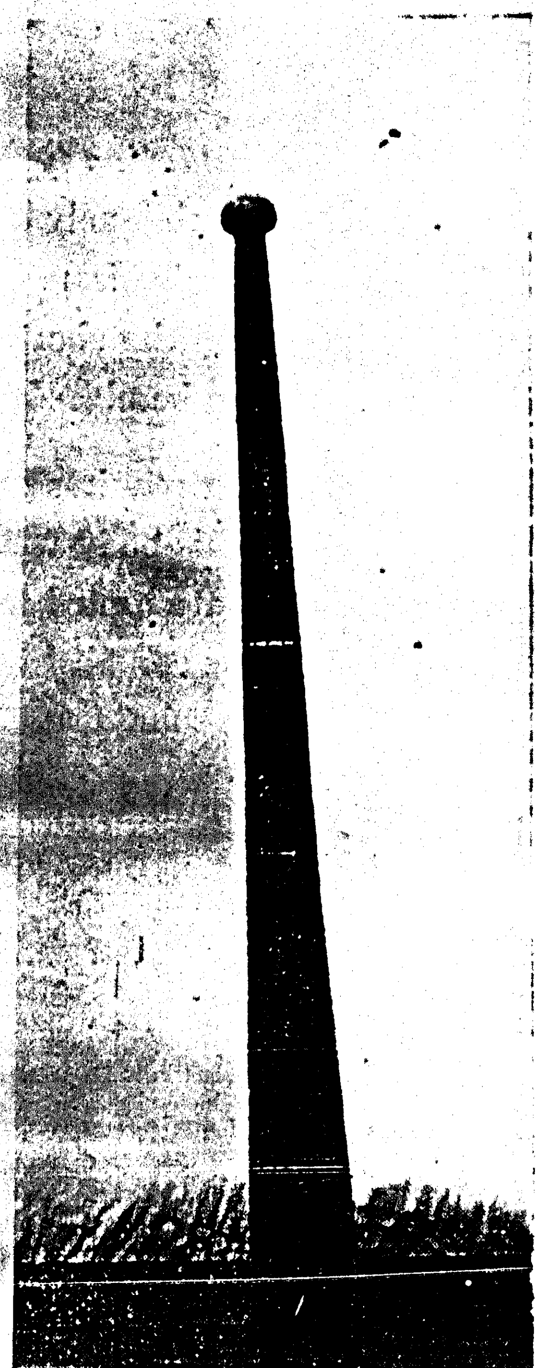
The performer requires great skill in controlling his body and should always keep his body-weight on the longer slanting side. Only a few feats can be attempted on this Pillar. Feats requiring quick movements and jerks cannot be attempted lest the Pillar bottom should be disturbed. Only some feats, therefore, are illustrated here.

We are greatly indebted to late Sir G. G. Patwardhan, the Raja-saheb of Miraj, for supplying us, with photographs and information in connection with this type of Pillar. When he instituted inquiries into the history of this Pillar he got the following information :—

There is a village named Terdal, in Sangli State in Deccan. The villagers used to indulged in feats on this Pillar. They used to get money by exhibiting feats on this Pillar on ceremonial occasions when people used to gather from various places, in great numbers. Nothing is further known as regards the origin of this Pillar. The performer could give information only of their instructor named Barisapa who learnt the art from Mira Saheb. The originator, whoever he might be, was really a genius. The weight of the performer or performers on the longer slanting side is balanced by the shorter slanting side automatically owing to its typical construction. This type of the Pillar has two Varieties—Thicker and thinner. (Nos. 685-686.)



No. 685



No. 686

Slanting Type of Wresller's Pillar

Thicker One

Top circumference 10″
Circumference below the handle 6″
Middle circumference 10″
Bottom circumference 22½″
Longer height 48″
Shorter height 47″

Thinner One

Top circumference 7″
Circumference below the handle 4½″
Middle circumference 8″
Bottom circumference 13″
Longer height 42″
Shorter height 41″

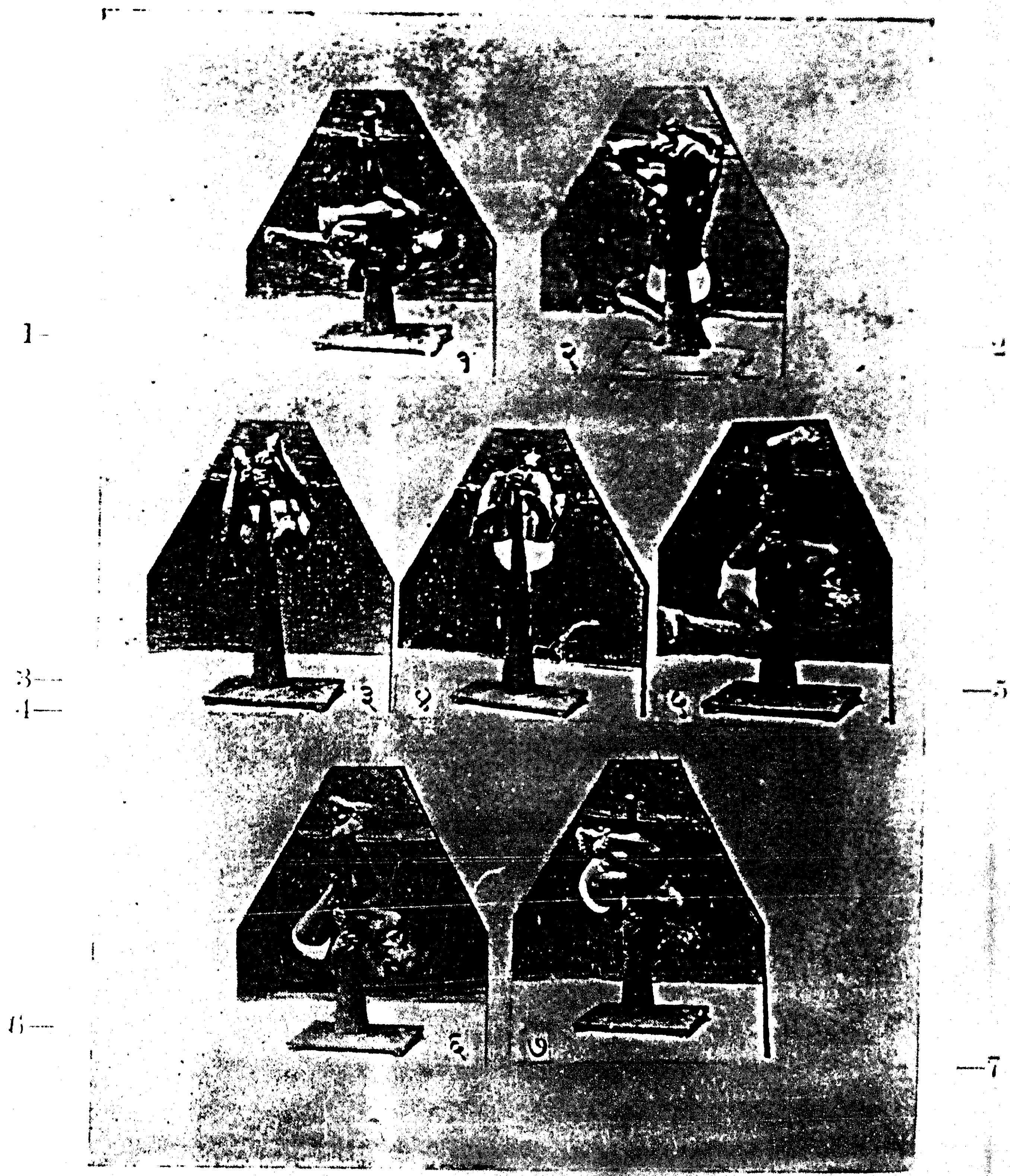


Plate 95 Nos. 687-693

Thicker Pillar :—No. 1 shows simple Repetition moves. Nos. 2, 3, and 4 illustrate simple Leg-grip with shoulder-touch. Nos. 5 and 6 illustrate Repetition with hands on the same side. No. 7, shows Hand-grip with legs on the same side.

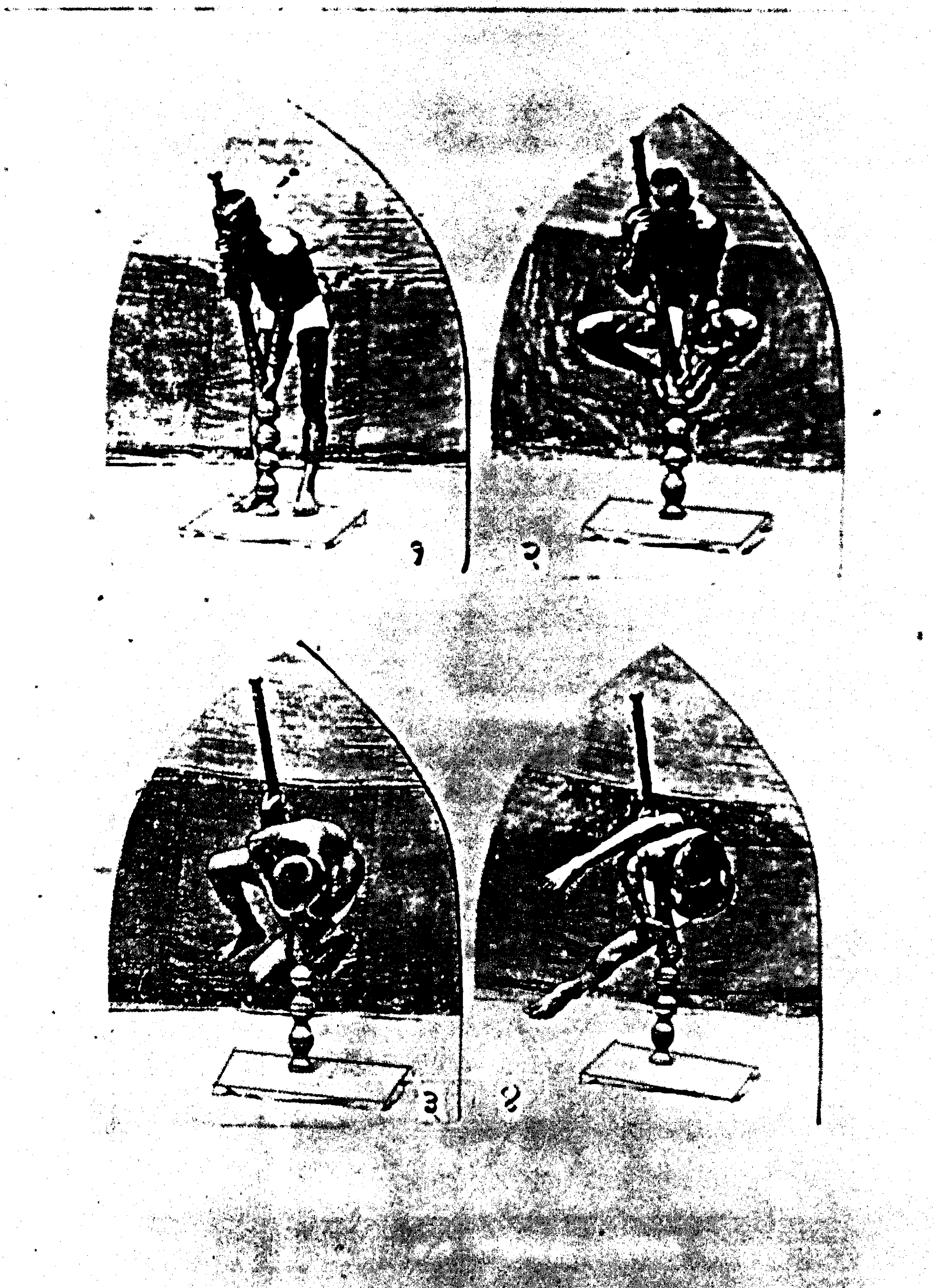


1- -2 3- -4

Plate 96 Nos. 694-697

Nos. 1 and 2 illustrate Simple Repetition with hands folded and a pot full of water resting on the right temple of the performer. Nos. 3 and 4 exhibit Repetition practised by two.

1- -2



3- -4

Plate 97 Nos. 698-701

Thinner Pillar :—Nos. 1 to 4 show the Thinner Pillar resting on four cylindrical wooden blocks placed on one-another. The performer is practising Repetition with hands folded. This requires really marvelous skill.

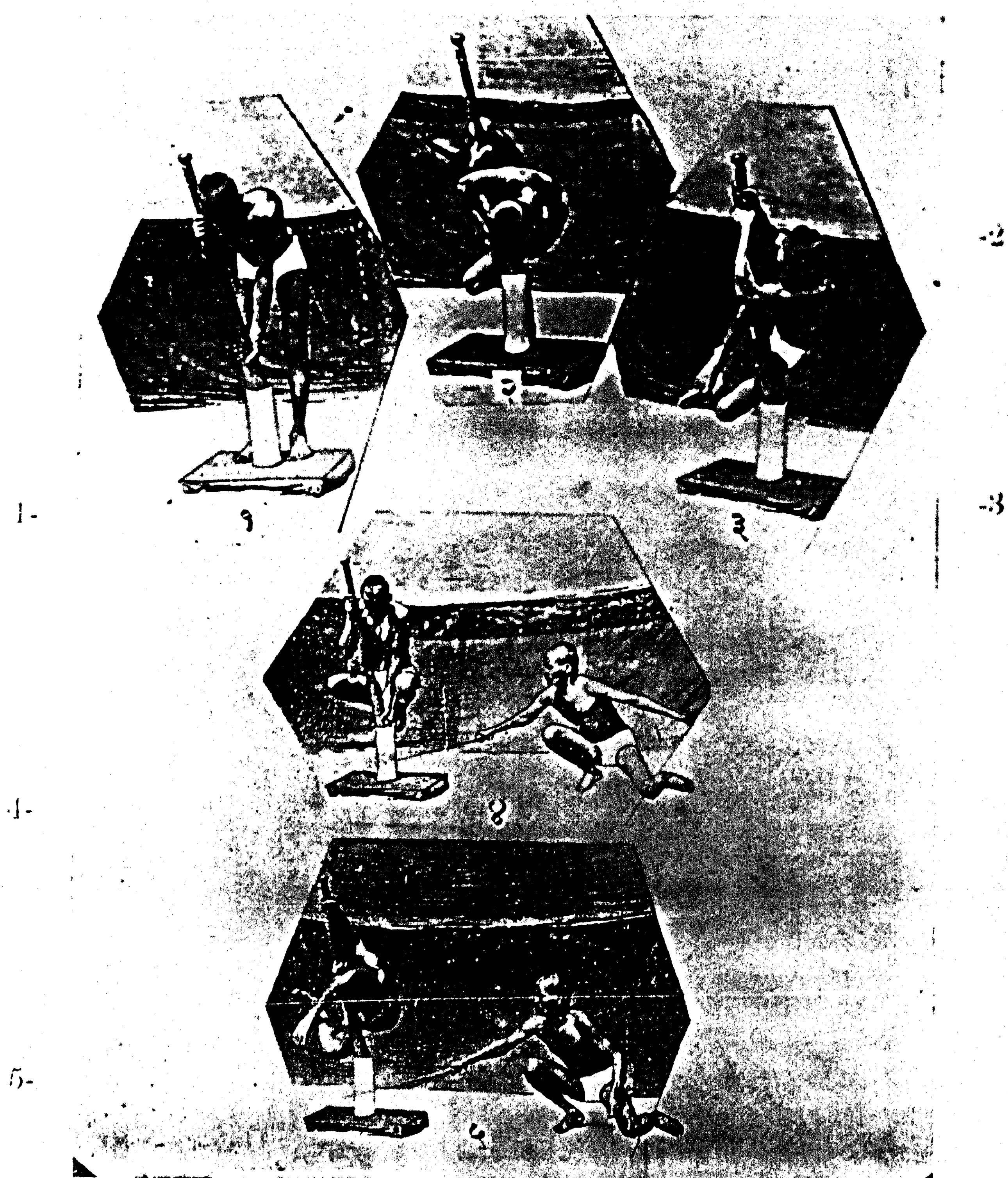


Plate 98 Nos. 702-706

Nos. 1 to 5 exhibit the Thinner Pillar resting on a cylindrical plantain-tree-stem. Nos. 1 to 3 illustrate Repetition with hands folded. Nos. 4 and 5 show the same feat when another person is has effecting a skilled cut of the stem with a sword.

1- -2



3-

Plate 99 Nos. 707-709

Nos. 1 to 3 show the Thinner Pillar resting on the cylindrical glass globe. The performer is practising Repetition with hands folded.

1— 2— 6— 5— —4 —3 —7 —8

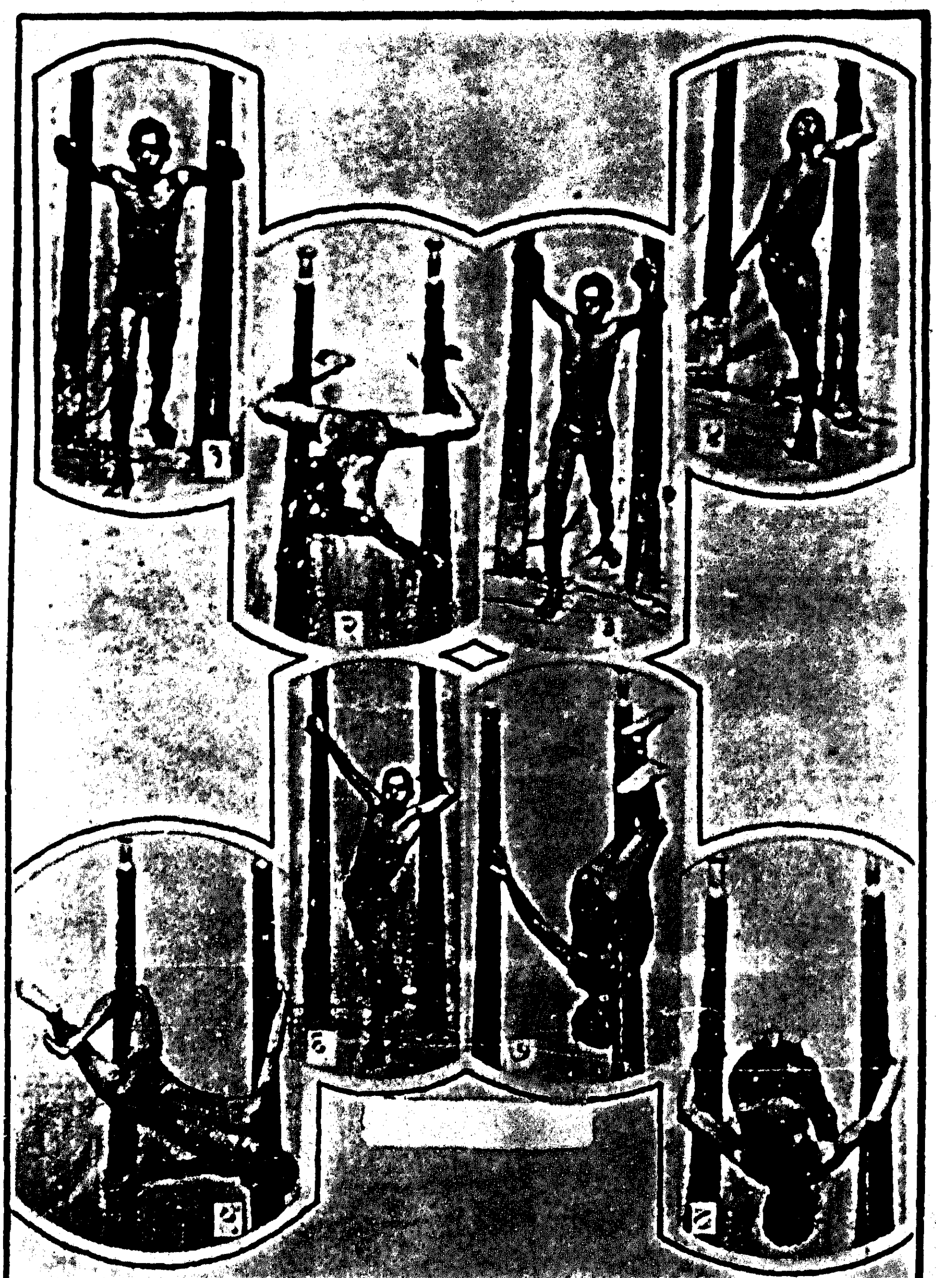


Plate 100 Nos. 710-717

(XIV) Double-Pillar

To practise grips and moves from one Wrestling Pillar to the other, requires remarkable skill. You can apply hand-grip on one and leg-grip on the other. You can try one creeping move on one and the other move on the other. After practice you can apply many moves on both the Pillars simultaneously.

(1) *Simple Leg-grip first sort* :—Hold the Pillars and stand as in position No. 1. Jerk up your legs and hook the Pillars by them (No. 2). Place your palms, on the Pillars and with a jerk leave the leg grips and land on the ground on your toes.

Second sort :—Hold the Pillars as in No. 3. Come to the position illustrated in No. 2 and finish in the same way.

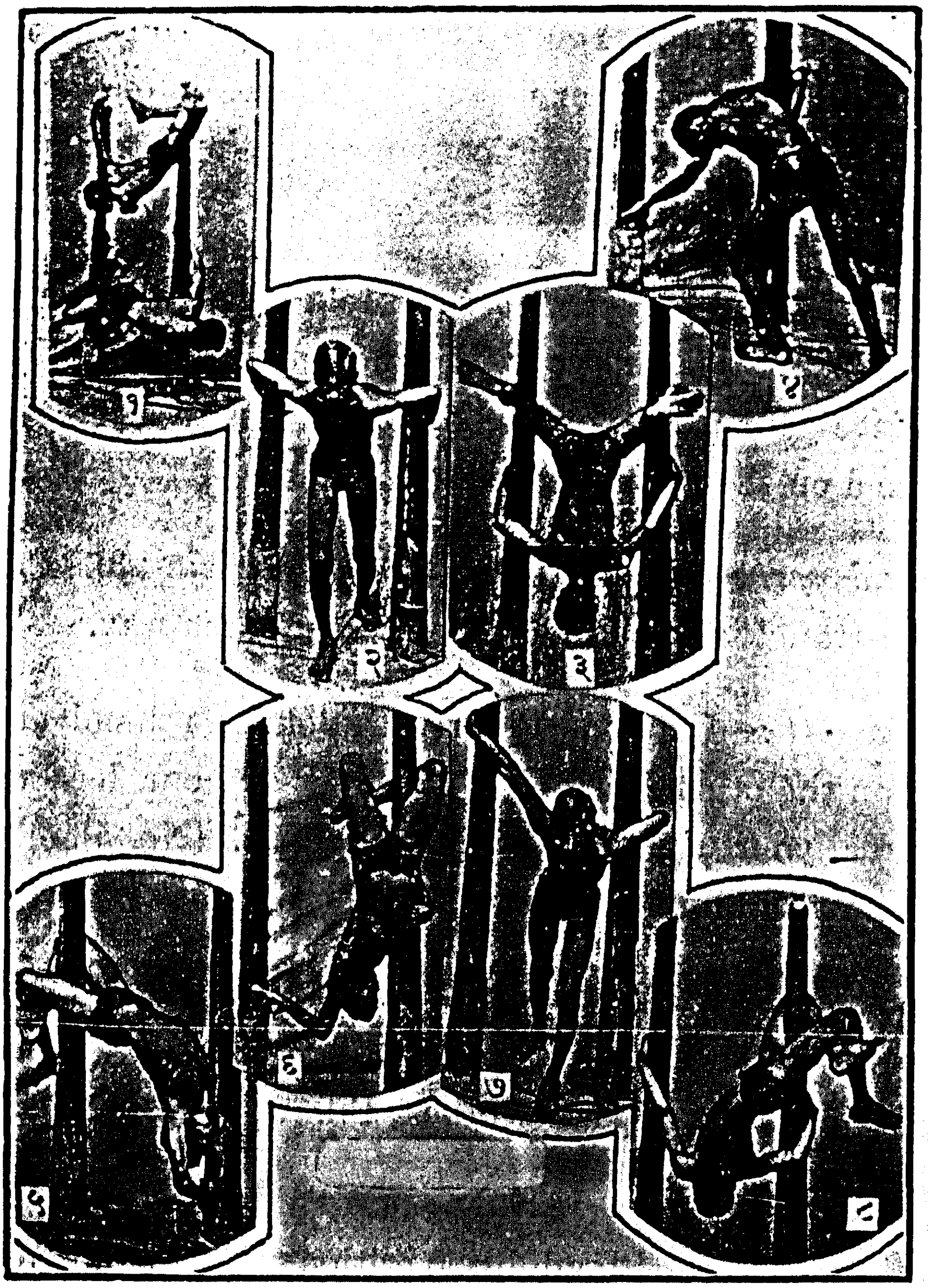
Third sort :—Grip one Pillar with your left hand and place the right palm on the other Pillar (No. 4). Jerk up your legs and hold the Pillar towards your right by simple leg-grip. (No. 5). With a jerk, leave the hold and jump on the ground on your toes.

Forth sort :—This feat is simpler than that explained in the third sort. The only difference is that it is to be done to your left. Hold the Pillar as in No. 6, grip the other Pillar by your legs (No. 7) and finish as before.

(2) *Salutation* :—Stand in position No. 1 in readiness to salute. Jerk up your legs from the front as in No. 8 and land on the ground from behind on your toes at the same place from which you started. In brief, take a back somersault.

1— —4

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6— —7

5— —8

Plate 101 Nos. 718-725

(3) *Repetition* :—Hold the left Pillar by your hands and by jerking up your legs, grip the right Pillar by your legs (No. 1 top figure). Leave the hand-grip and rise up, holding the right Pillar by your hands. Leave the leg-grip, jerk up your legs, gripping the left Pillar by your legs (No. 1 lower figure). Practise again and again these movements until you can perform them gracefully and easily.

(4) *Arm-pit-grip* :—Hold the Pillars in your hands as in No. 2. Jerk up your legs and hook the Pillars as in No. 3. Land on the ground as before.

(5) *Arm-pit Repetition, first sort* :—Hold the left Pillar by your right arm-pit, and place the left palm on the right Pillar (No. 4). Jerk up your legs and lock the right Pillar by your legs (No. 5). Rise up again and do the same, changing grips on the Pillars alternately.

Second sort :—Stand as in No. 4, for right Arm-pit-grip. Jerk up your legs and lock the same Pillar by your legs (No. 6). Rise up, grip the second Pillar by your Arm-pit and lock the same Pillar by your legs. Do this alternately and go to the top of the Pillars by repeating the same. It is Repetition of the right Arm-pit grip.

Third sort :—Stand for left Arm-pit grip (No. 7). Jerk up your legs and lock the same Pillar by your legs as in No. 8. Rise up and do the same on the other Pillar. Continue these movements until you reach the tops of the Pillars.

You can try many other moves on this double Pillar. Here only a few specimens are illustrated.



No. 726

Shree Balambhat Dada Deodhar the reviver of the real art of Wrestler's Pillar and the originator of the Hanging type of the Wrestler's Pillar.

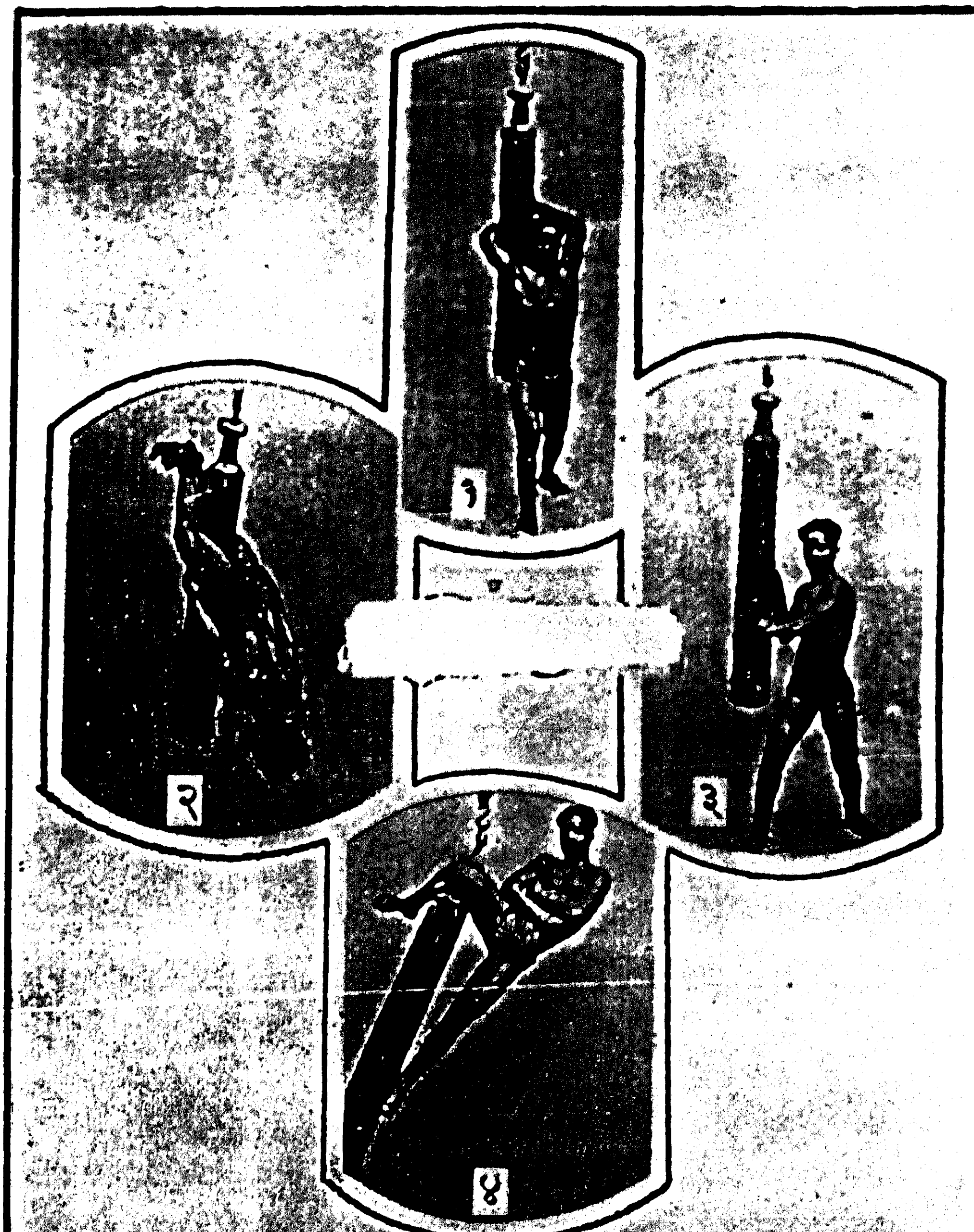


No. 727

Shree Narayan Guru Deodhar the worthy son of Balambhat Dada, who spread the knowledge of this type of Pillar.

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Plate 102 Nos. 728-731

(XV) Hanging Pillar

Feats on the hanging Pillar are more difficult than those on the fixed Pillar. This type of Pillar was introduced by Shree Balambhat Dada and has been continued in all the institutions of physical culture conducted by his disciples in India. It is really a great skill to practise feats on the hanging Pillar as the Pillar is moving all the while. The performer acquires thereby wonderful control on his body and develops skill in doing feats on the moving Pillar. Sometimes when the holds are being instituted thereon, the Pillar is purposely swung to and fro to test the firmness of holds. Wrestling holds referred to before can be practised on this Pillar with advantage and grips of hands and legs can be made stronger and firmer. All the feats practised on a simple Pillar can be tried on this Pillar too. The instructor should particularly help the performer lest he should fall down at any moment. Feats on this, create greater confidence in the performer as regards grips, body-control and dash.

(1) *Simple Leg-grip*:—Apply the hand-grip on the hanging Pillar as in No. 1. Jerk up your legs and grip the the Pillar by your legs as in No. 2. Take a jerk and land on the ground on your toes. Turn back your face quickly and check the swing of your Pillar by your hands as in the No. 3, lest, it should hurt your back or head.

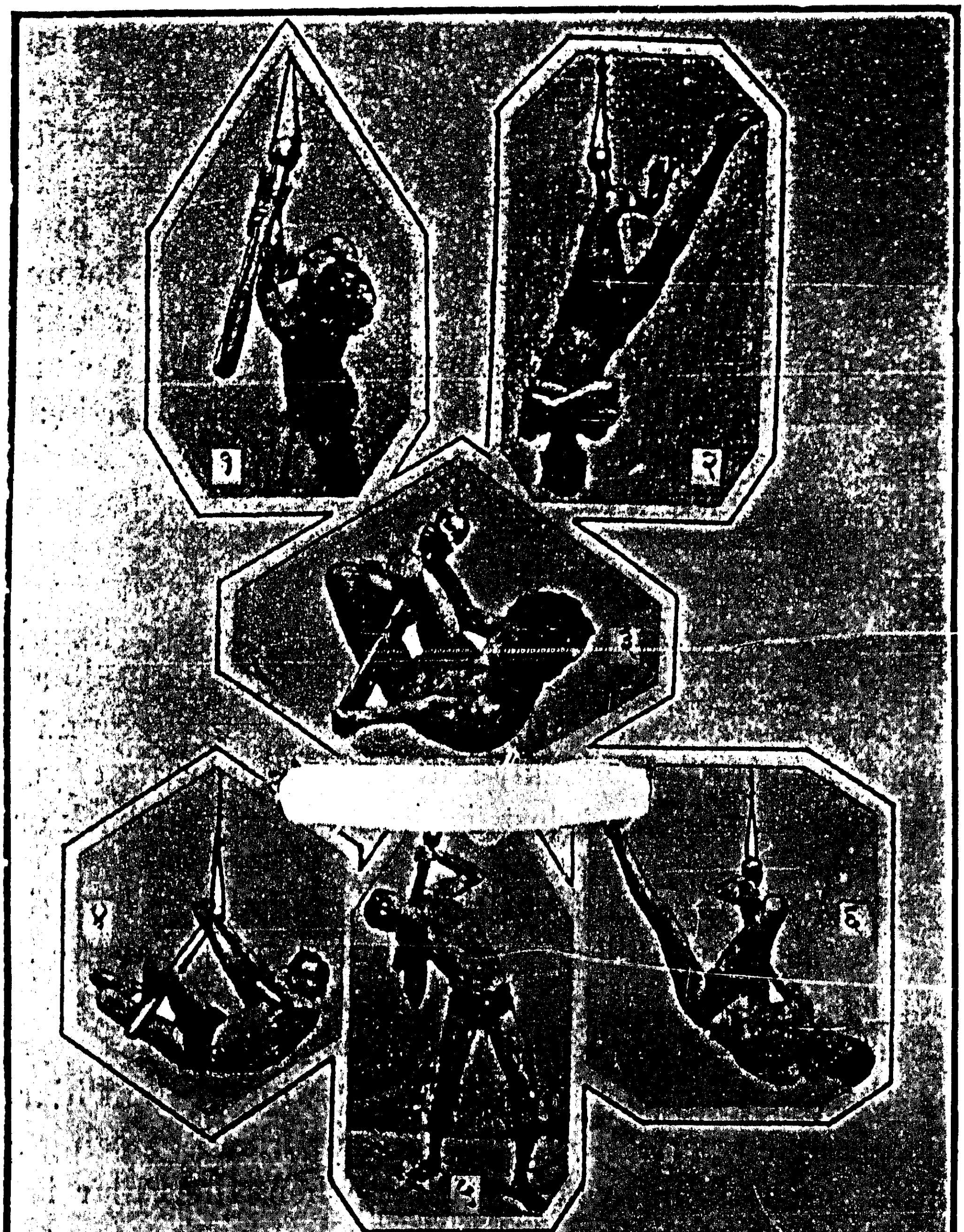
(2) *Monkey-grip*:—Perform Repetition of simple leg-grip and go the top of the hanging Pillar. Hook your right leg at the hollow at the top, apply your left leg to the Pillar, fold your hands and steady your position as in No. 4. Hold fast the Pillar by the right leg, push it by the lower leg so as to check the swing of the Pillar. When the position is under perfect control, ask your friend to swing the Pillar Skill lies in maintaining your position when the Pillar is swing to and fro.

Try as many feats as possible on this suspended Pillar. In order to avoid repetitions, we have restricted ourselves in illustrating and explaining only one plate in connection with this hanging Pillar as a specimen.

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Plate 103 Nos. 732-737

(XVI) Shorter and thinner Hanging Pillar

This is a kind of shorter and thinner Hanging Pillar. It is like an Indian Club. Feats on this train the body to move in a contracted position. Thereby the body becomes supple and can move in a short space. The grips of hands and feet become firm. The performer also acquires perfect control over his bodily movements. Vajramushti wrestlers particularly take exercise by practising feats on this Pillar in order to strengthen fists and to make the hand-grip firmer. They can control their body when their opponents apply *holds* and *locks* on them and thus they can save themselves from the *lock of hands.* The origin of this type of Wrestler's Pillar cannot be traced. Different kinds of feats can be practised on it. But feats thereon are limited in number and more difficult.

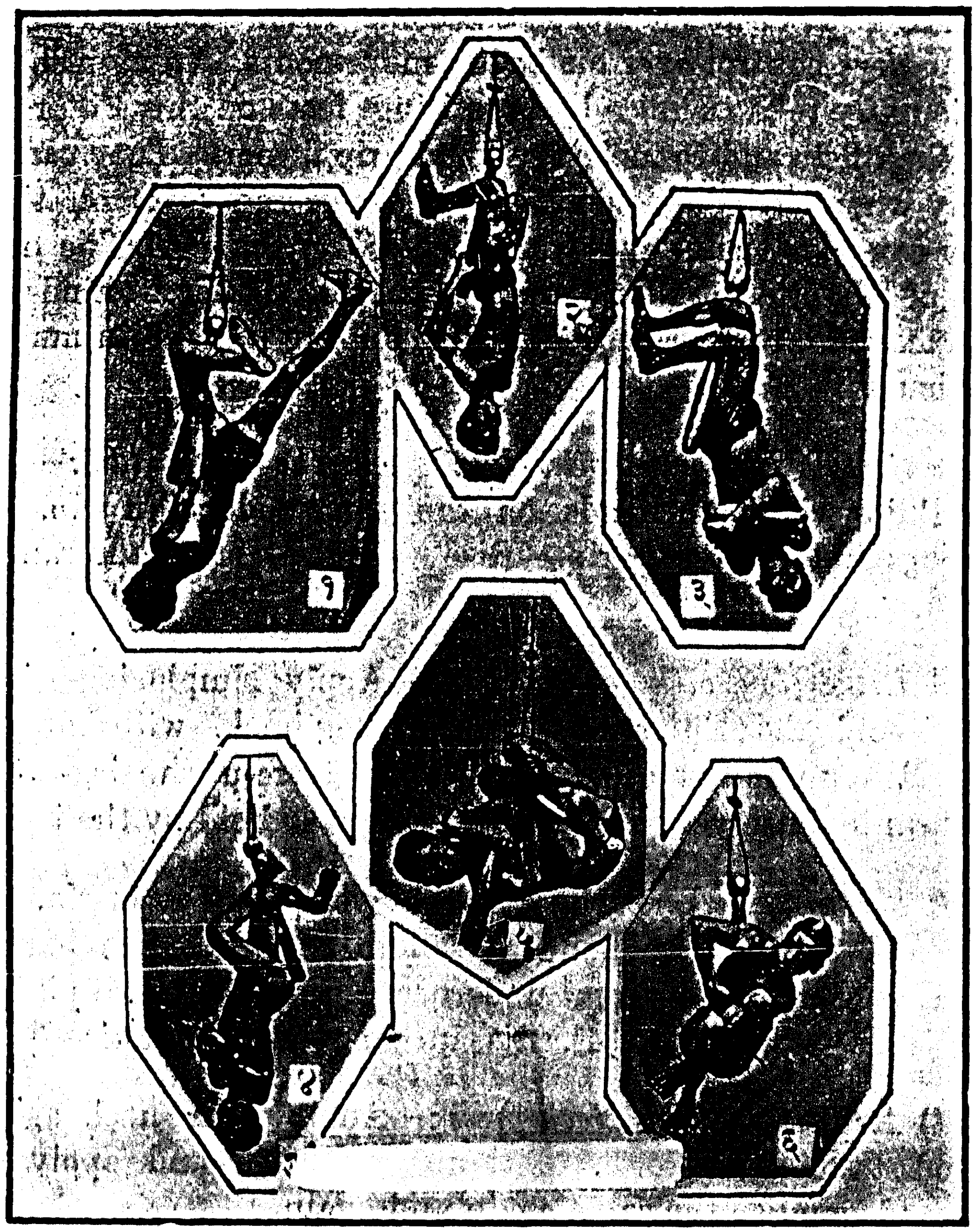
(1) *Simple Leg-grip with hands on the same side* :—Hold the hanging Pillar with both hands on the same side as in No. 1. Jerk up your legs and apply leg grip. Rise up and practise the same again and again.

(2) *Repetition with one leg-grip* :—Apply simple leg-grip on the Pillar and hold the Pillar in your left leg-hook, with hands folded (No. 2). Rise up and practise Repetition. Herein the leg-grip should be very firm because your whole body weight is held by the leg-grip.

(3) *Turning* :—Lock the Pillar by your legs as in No. 2. Then rise and hold it by your hands also (No. 3). Take the hand-grip at the top, dive your head from underneath your left arm-pit and turn completely to your left (No. 4). Rise up smartly and practise Repetition.

(4) *Repetition with Neck-press* :—Apply your neck against the Pillar and stand as in No. 5. Jerk up your legs and apply leg-grip. Rise up and practise the same again and again.

(5) *Back leg-grip with hand-twist* :—Hold the Pillar with hand-twist and apply Back leg-grip as in No. 6. Turn to your right, apply simple leg-grip and jump on the ground on your toes. You can practise Repetition of this also.



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Plate 104 Nos. 738-743

(6) *One legged back leg-grip first sort* :—Hold the Pillar with hand twist. Apply one legged back grip as in No. 1. Rise up, contract your body and practise Repetition.

One legged back leg-grip, second sort :—Hold the Pillar with hand twist. Apply back leg-grip of one leg, supporting the Pillar by the other as in No. 2. Rise up and contract your body and perform Repetition.

(7) *Leg-grip with both legs on the same side* :—Apply back grip with legs on the same side as in No. 3. Rise up, to the same side, contract your body and do Repetition.

(8) *Turning with legs on the same side* :—Apply leg-grip as in No. 3. Lock firmly the Pillar by the hollow of your left knee and place the right leg on the left slightly locking the Pillar as in (No. 4). Turn to your left smartly and catch the Pillar before you leave the leg-grip. Do this again and again.

(9) *Arm-pit-grip Ascending and Descending* :—Apply Arm-pit-grip and go to the top. Then contract your body, bend down and hold the Pillar by your hands as in No. 5. Smartly bring down your legs and lock the Pillar by them (No. 6). Leave the hand-grip and again apply Arm-pit-grip. Go up and descend again.

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4— —5 —6

Plate 105 Nos. 744-749

(XVII) Shorter and thinner Hanging Double Pillars

These shorter and thinner hanging Pillars serve the same purpose as the Double Pillars. The semi-circular iron-arch connecting the top-ends of both, tends to keep the distance between the Pillars the same. In Repetition, the performer moves from one Pillar to the other. The performer wonderfully develops strength of balancing his body. This variety is very interesting to boys.

(*1*) *Salutation* :—Hold the Pillars as in No. 1. Jerk up your legs from the front (No. 2) and take a somersault.

(*2*) *Salutation with Arm-pit-grip from front* :—Hold the Pillars under your arm-pits, with your body bent forward (No. 3). Jerk your legs from the front and take a somersault (No. 4). Reverse the circle and thus perform reverse salutation..

(*3*) *Salutation with Arm-pit-grip from behind* :—Hold the Pillars under your arm-pits, with your body bent forward (No. 5). Jerk up your legs from behind and take a somersault (No. 6). Reverse the circle and thus practise reverse salutation.

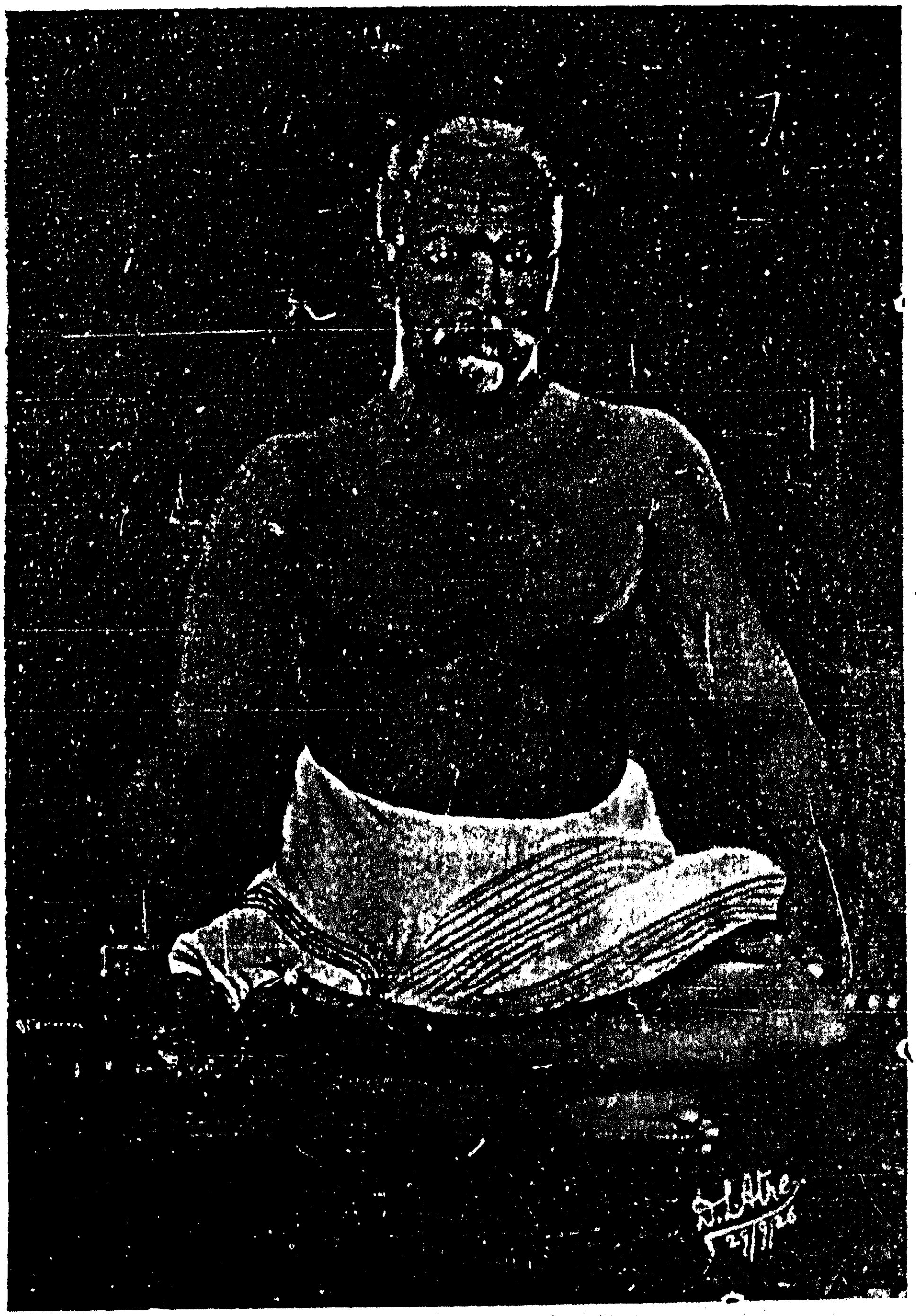
—7 —2 —3 1— 6— —4 5—



Plate 106 Nos. 750-756

(4) *Repetition*:—Hold the Pillars by your hands, jerk up your legs and lock a Pillar by your legs (No. 1). Keep the lock tight, leave the hand-grip of the other Pillar and remain hanging (No. 2). Rise up and hold the other Pillar by your hands (No. 3). Lift up your body as in No. 4. Leave the hand-grip and catch with your right hand, the left Pillar. Leave the leg-lock and fasten the leg-lock on the right Pillar (No. 5). Balance your body keeping it hanging as in No. 2. Get up again and catch the left Pillar by your left hand as in No. 6. Quickly catch hold of the left Pillar by your right hand and lift your dody (No. 7). Leave the lock of the right Pillar and institute it on the left Pillar by your legs as in No. 1.

Practise this again and again to develop grace and smartness in Repetition.



No. 757

Damodar Guru Moghe the originator of the Cane-Pillar.



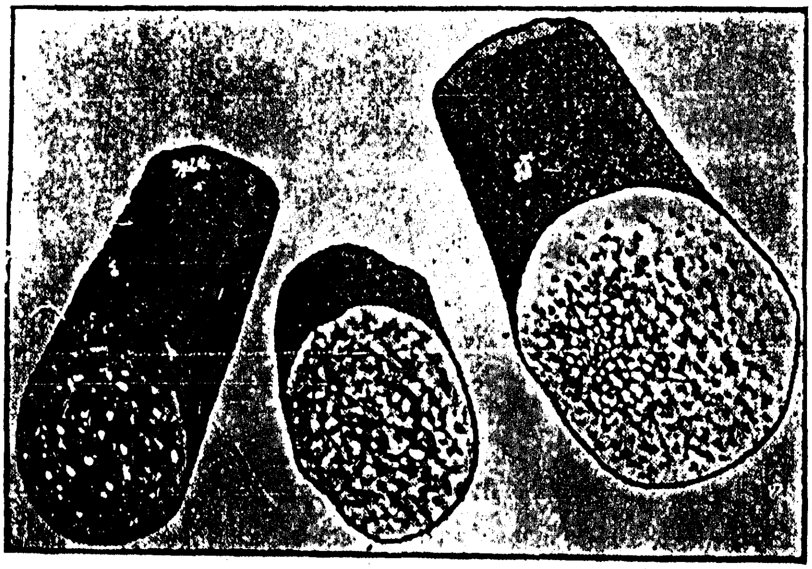
No. 758

Anantram Guru Godbole the worthy disciple of Damodar Guru, who spread the knowledge of Cane-Pillar.

(XVIII) Cane-Pillar

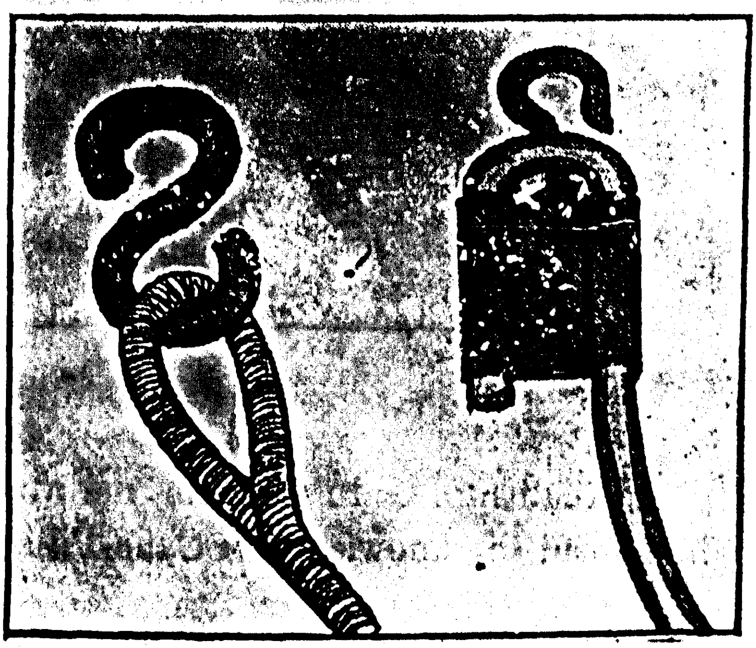
Originator of Cane Pillar :—Shree Damodar Guru, the best disciple of Shree Kondbhat Nana, introduced Cane-Pillar as a skilful form of exercise. It is being practised in all the physical culture institutions conducted by his followers.

How to select the cane :—Cane grown in marshy ground is best suited to this sort of Pillar for exercise. If it is properly ripe it becomes uncrackable. Canes are generally of three colours-white, red, and green. Ripe cane is best for our purpose. If cane is cut vertically the vertical section in which there are minimum number of holes is best suited for our purpose From picture No. 759, it will be clear that the cut-piece to the extreme right is best as it contains least number of holes. There is another test of selecting the cane. Bend the cane-stick on one side and then on the other. If it does not crack or does not make cracking noise, it should be used for a Cane-Pillar for performing exercises.



No. 759

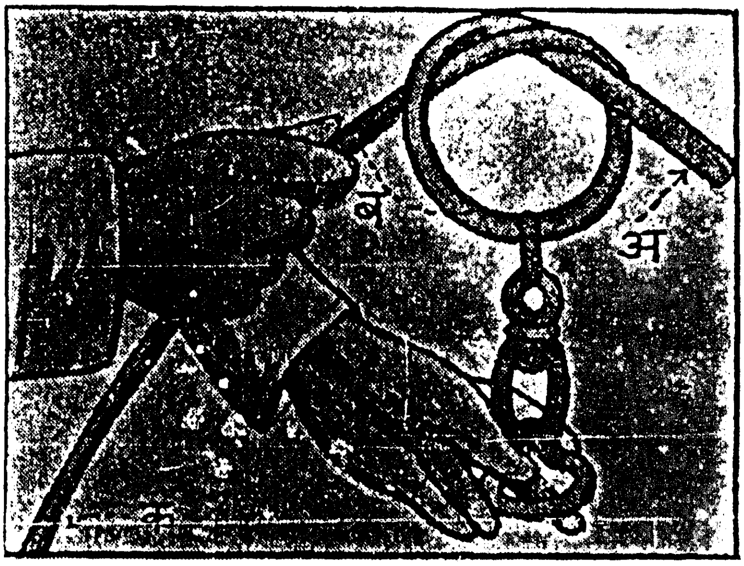
How to prepare a Cane-Pillar :—Before using the Cane-Pillar it should be wetted in water at least for three to four hours. Dry it by a towel and then feats should be performed thereon. After wetting the cane-stick for three to four hours, pass its end through the holes of an iron hook specially prepared for it. (See picture No. 760). Or it can be suspended in S-shaped hook as illustrated in the same



No. 760

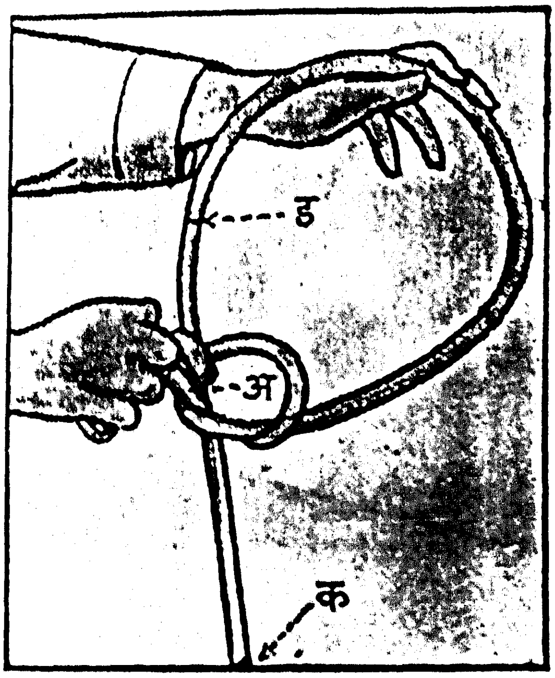
picture. Bend the cane at one end and wrap string round it, so as to form a knot as shown in the picture. See that the cane is not cracked. Then suspend it to the iron hook and use it for exhibiting feats. Note also that the narrower parts of knots of the cane should be towards the ground so that the performer is not harmed if he slips down thereon. In the cane, space between two knots should be as long as possible.

How to knot a cane :—After smoothing and softening cane in water, knot it as shown in picture No. 761. In the picture, "A" represents the end of cane. Hook the knot and bend it still further so as to form a knot. Wrap string round D so that the end should not slip through the knot thus formed. The cane thus prepared should be suspended in a hook, 10 feet high from the ground.



No. 761

Advantages:—Cane Pillar makes hand-grip and toe-grip firm. The grips give practice in balancing the weight of the body. The movements of the body become very quick. The body of the performer becomes light. Sinews of hands and feet gain strength.



No. 762



No. 763

Precautions :—(1) At the time of performing feats on cane a wet towel and a dry towel should be kept ready. They will be required to wet cane or to dry it according to needs. (2) Cane should be kept a little wet as long as it is being used. Wax or resin should be applied to the cane-stick to avoid slipperiness. (3) A stuffed mat of five square feet surface may be used to avoid serious fall from cane Pillar.

1- -2

3 -4



Plate 107 Nos. 764-767

(1) *Method of Cane-grip*:—Hold the cane with right hand up and left hand below, (No. 1). Clasp cane tightly. Do not allow cane to slip lest it should hurt you.

(2) *Cane climbing*:—Hold the cane as in No. 2, with legs straight. With the help of hand-grip one above the other, climb the cane as in rope climbing. Bringing down hand-grips alternately, descend slowly until you land on the ground. This is a difficult feat.

(3) *Cane climbing with hand-grip and toe-grip*:—Hold the cane as in No. 2, and also grip it between your toes as in No. 3. Lifting your body with the help of hand and toe-grip, ascend cane. Reverse your movements and descend until you land on the ground. This is an easy feat.

(4) *Cane climbing with lap-lock*:—Hold the cane with the lap-lock as in No. 4. Ascend and descend as before. Skill lies in making graceful movements.

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Plate 108 Nos. 768-770

In all locks on cane, in which the performer's body is hanging down, it should be particularly noted that the pressing of the hanging part of cane should be above the coiled part of cane. Then only the grip becomes tight and the performer does not slip down. If this is not observed, the performer slips down as cane is not tighty knotted thereby.

(5) *Waist-lock first sort* :—Coil the cane round your waist and hold it as in No. 1. Lift your legs, take away your left hand, grip the cane by your right leg, and quickly coil the cane round your right leg as in No. 3. Thus both waist-grip and leg-grip become naturally firm and your body hangs down safely as in No. 3.

Second sort :—Hold the cane by your left hand and coil it by your right hand round your waist (No. 2). Jerk up your legs as in position No. 3 so that waist-grip and leg-grip are ensured and your body hangs down safely.

When you are to get down, hold the cane by your hands, above the waste-grip. Let go the leg-grip and land on the ground.

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Plate 109 Nos. 771-776

(6) *Toe-grip with leg up (Cane inside and outside)* :—Hold the cane as in No. 1, with right hand-grip above, left hand-grip below. right toe gripping the cane, the cane inserted from inside and gripped by the toe out side. Jerk up your legs, coiling cane round your left leg with left foot outside, keeping right toe-grip. Leave the hand-grip and suspend your body as in No. 2. Hold the cane near loin-cloth, remove left-leg-coil and land on the ground.

The same with right leg cross-wise :—From the position No. 2, come to the position No. 3, by putting your right foot on your left-lap, keeping the right toe-grip intact. Land on the ground as before.

(7) *Heel Press* :—From the position No. 2, come to the position No. 4, by holding the cane near loin-cloth, removing coil round right leg and press the cane on left lap with right heel. Leave hand-grip and be steady in a suspending position. Get down as usual.

(8) *Toe-grip-plant* :—Hold the cane in right hand and right toe as in No. 5, with the cane coiling your right leg. Jerk up your legs and coil the cane round your right leg, until the cane is knotted naturally as in No. 6. Keep your body suspended with hands folded for a time and then land down as usual. Try these moves on your left leg, also.

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Plate 110 Nos. 777-784

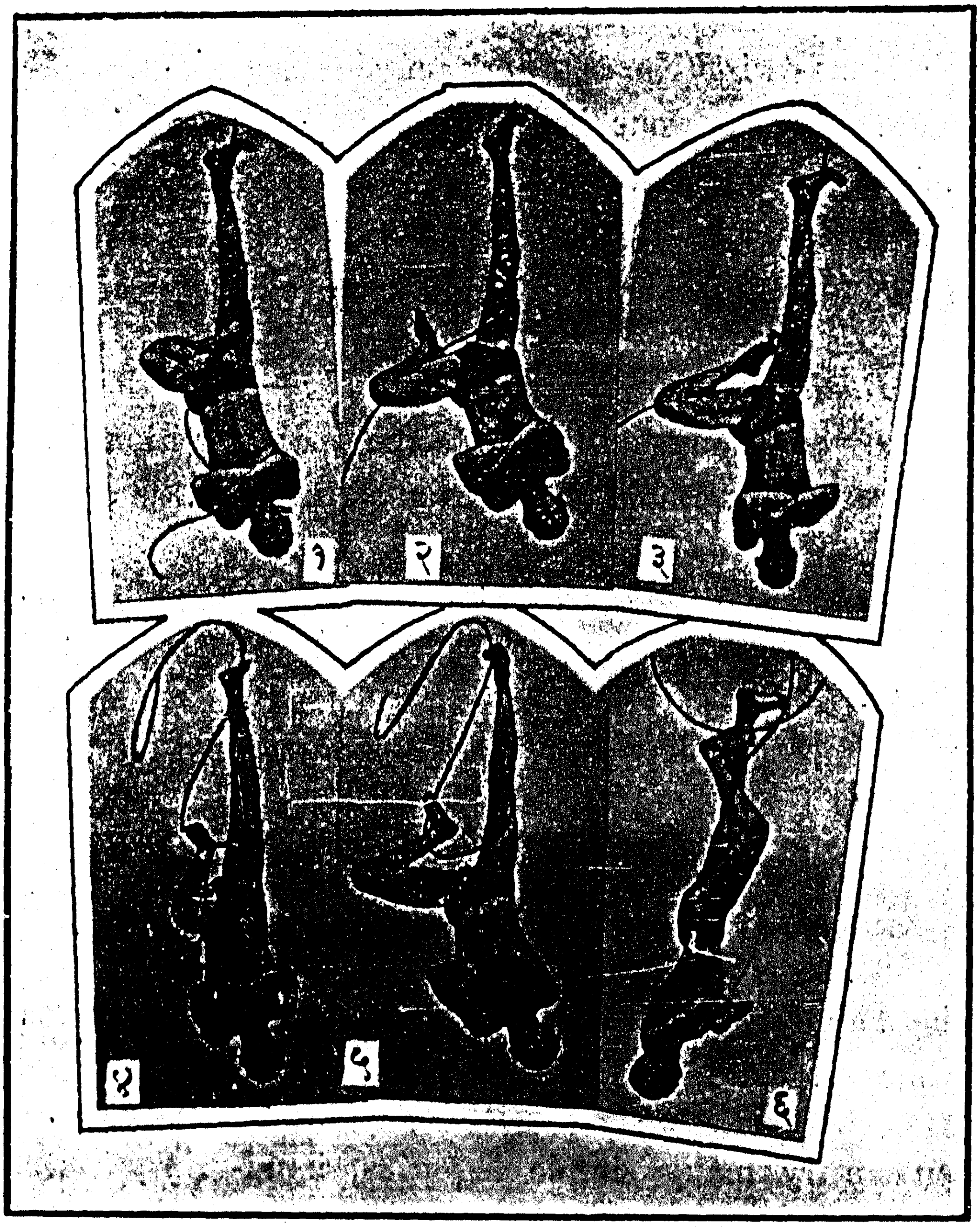
(9) *Double Hand-twist from front* :—Hold the cane by hands for Double Hand-twist (No. 1). Jerk up your legs from front. When your legs are up, turn your body until your abdomen is towards the cane. Coil cane round your right leg until the cane is pressed by your right foot. Twine your left leg on your right leg until it also presses the cane (No. 3). Leave hand-grip and keep your body suspended.

(10) *Double Hand-twist from behind* :—Hold the cane as in No. 1. Turn your body until you come to the position No. 2. Jerk up your legs and secure hold on the cane as in No. 3.

(11) *Single right-hand-twist* :—Hold the cane as in No. 4. Lift up your right leg, and turn to your right until you come to the position illustrated in No. 5. Lift up your legs and hold the cane between your legs as in No. 6. Leave the hand-grip, when the cane is firmly clasped.

(12) *Single left hand-twist* :—Hold the cane for left hand-twist (No. 7). Turn to your right until you come to the position No. 8. Jerk up your legs and hold fast the cane between your legs as in No. 6. Leave the hand-grip and keep your body suspended. When you are sure of your cane-hold, land on the ground as usual.

You can try many simple leg-grips, hand-grips, back leg-grips, creepings, turnings, ascendings, descendings, balances etc. illustrated and explained in feats on the fixed Pillar.



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4— —5
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Plate 111 Nos. 785-790

(13) *Single Back Leg-grip with Heel-press* :—Hold the cane and jerk up your right leg from behind. Coil the cane round your right leg and press the cane by your left heel on your right thigh (No. 1). Keep your body suspended with hands folded.

(14) *Back Leg-grip with cane in left leg-hook* :—Jerk up your right leg for single Back Leg-grip and come to the position No. 2. Press the cane under your left leg-hook, and steady your body with hands folded.

(15) *Back Leg-grip with left foot in* :—Come to the position No. 2. Insert your left foot from below the cane (No. 3) and grip the cane in your left toe with hands folded.

(16) *Back Leg-grtp with left foot in from outside* :—Come to the position No. 1. Hold the cane by your right hand, lift up your body a little, pass the cane by your left hand in your right toe-grip and press down the cane by your left foot back from outside as in No. 4. Fold your hands and keep your body suspended.

(17) *Back Leg-grip with left foot out from inside* :—Secure the position No. 4. Take out your left foot from inside and press down the cane as in No. 5.

(18) *Back Leg-grip with left leg-grip* :—Come to the position No. 5. Straighten your left leg and press the cane by it behind your right leg, so that the cane is tightly gripped by your legs as in No. 6. Fold your hands and be in a hanging position.

All these varieties can be done at a stretch one after another, without the cane-hold being loosened.

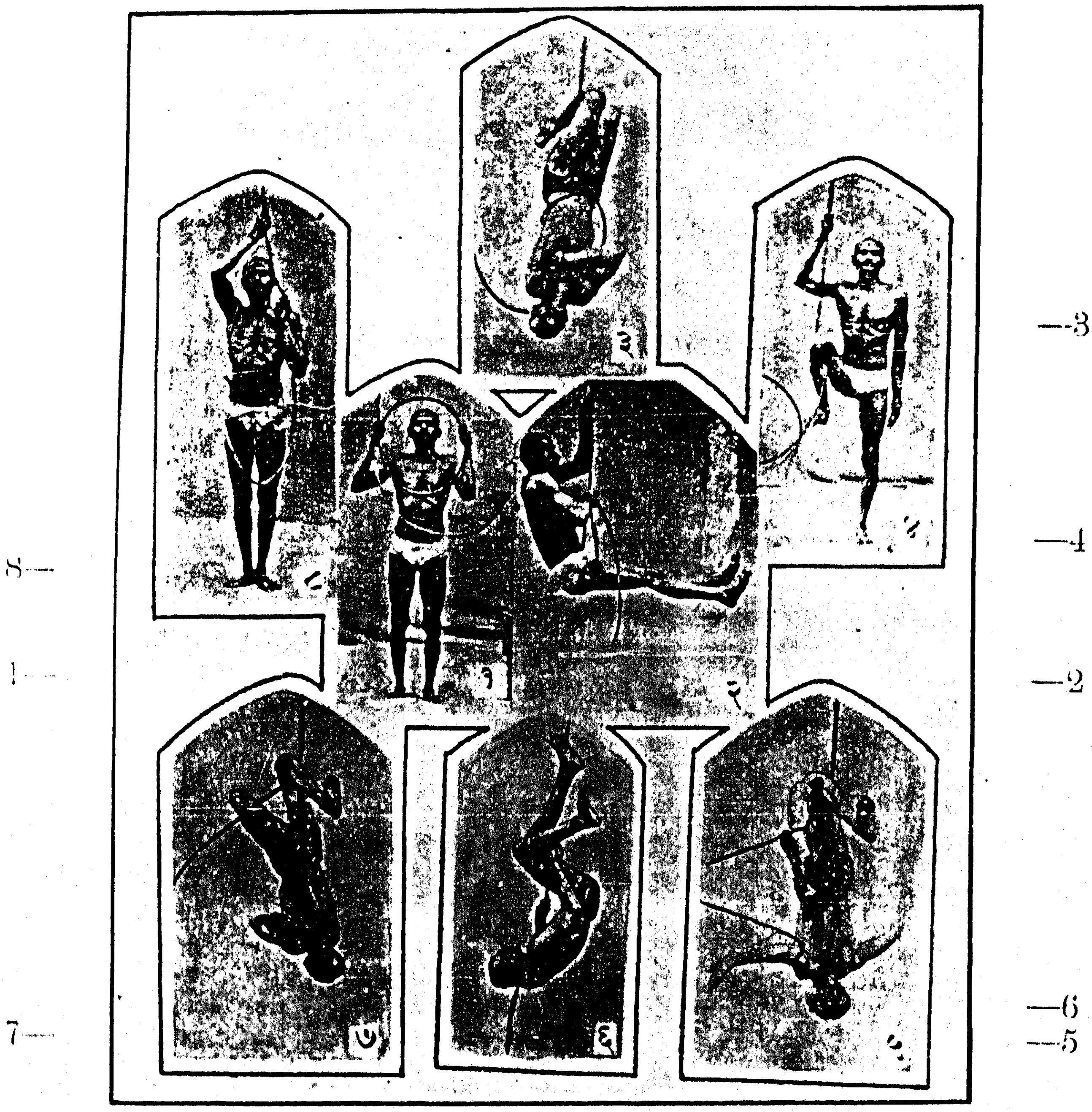


Plate 112 Nos. 791-798

(19) *Back Leg-grip through circle* :—Hold the cane in a circular manner (No. 1). Insert your legs through the circular cane (No. 2 Lift up your legs from behind and hold the cane in back leg-grip.

(20) *Le-ggrip with both the legs on the same side, first sort* :—Go through the first two positions. Hook the cane by your legs, with right leg-hook below and left leg-hook above. Press the cane tightly under your leg hooks. With your hands folded keep your body suspended. (No. 3)

Second sort :—Stand, holding the cane, by right hand-grip and right toe-grip (No. 4). Bend forward and jerk up your legs from behind Hook the cane by your left leg, without leaving right toe-grip. Press the cane under your leg-hooks, fold your hands and remain in the hanging position. (No. 5).

Third sort :—Hold the cane as in No. 8. Lift up your legs and throw your your legs on the cane as in No. 6. Press the cane under your leg-hooks tighuly, fold your hands and keep your body suspended. (No. 7).

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Plate 113 Nos. 799-803

(21) *Repetition of back Leg-grip*:—Hold the cane with right hand up and left hand down as in picture No. 1. Jerk up your right leg and coil the cane round it with left leg free (No. 2). Press the cane by your left foot on your right foot, until the cane is perfectly locked by your legs. Keep your hands folded, with your body in a hanging position (No. 3). Rise up, catching the cane in your left hand near your loin-wear, straighten your left leg, catch the cane below your right calf by your right hand and hold left-hand-grip above (No. 4). Take away your right leg from above your right hand and hold the cane locked under your leg hooks as in No. 5. Jerk up your legs, turn and fasten left leg-grip, coiling the cane round your left leg. Repeat similar movements and go up the cane by coiling cane alternately round each leg and rising up.

Care should be taken that your grips are tight and you do not slip down the cane. Constant practice in this Repetition will make your body very supple and active.

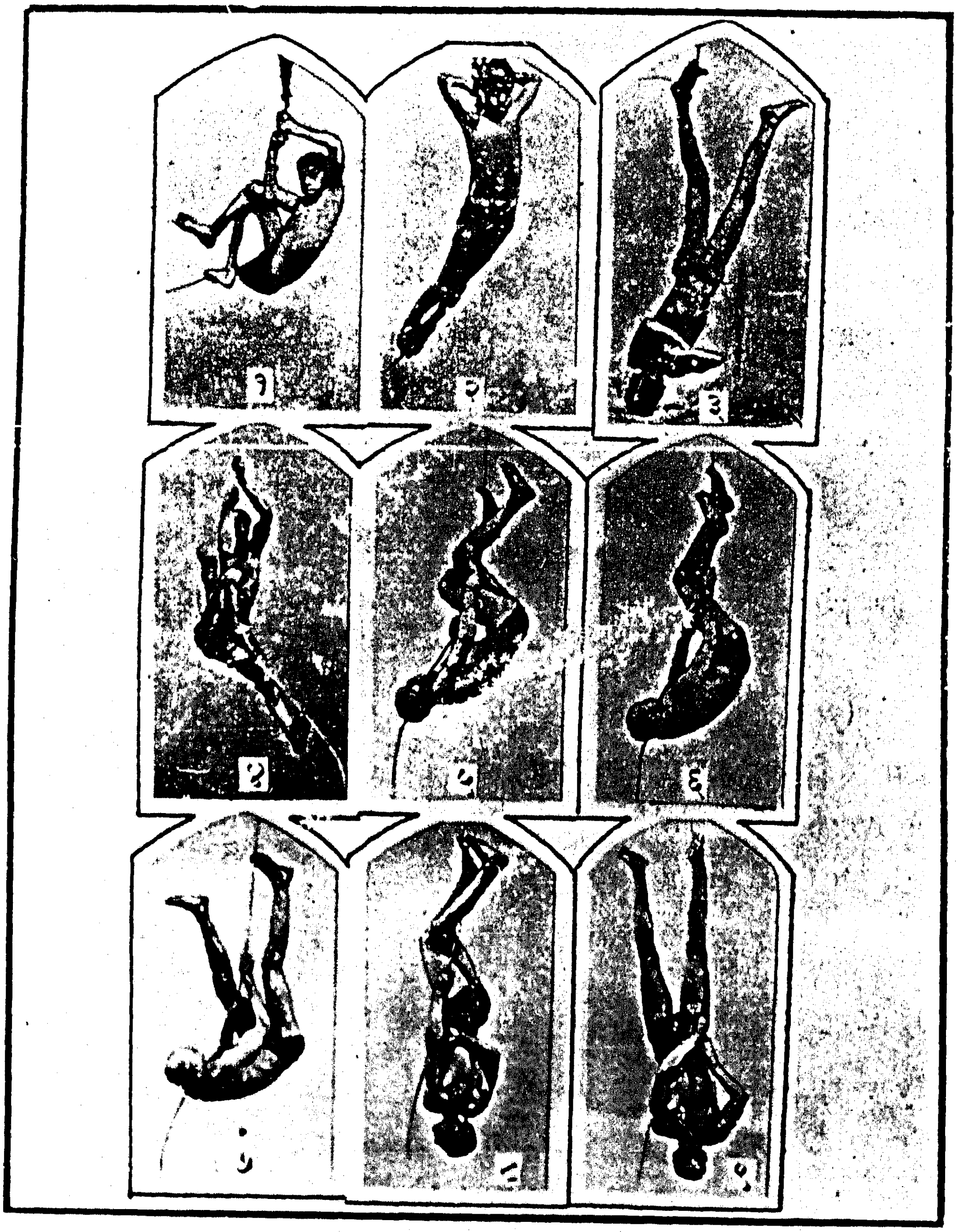


Plate 114 Nos. 804-812

(22) *Double Handed Turning*:—Perform Repetition and go up. Hold the cane with left hand up, right hand below, and in left toe-grip. Take out right leg through the cane, left leg and right hand-grip. Then dive your head below your left arm-pit and turn to your left (No. 1). Continue the turn until you hold the cane, with your body straight and legs towards ground (No. 2). Practise turning towards your right and finish the feat. Thus practise the feat on both the sides.

(23) *Drop*:—When you come to the position No. 2, while practising Turnings, turn your right foot behind on cane keeping the left-toe-grip, drop down your body suddenly so that cane is automatically coiled round your left leg and your body hangs down, with hand folded (No. 3). Practise this with the aid of an instructor.

(24) *Single-handed Turning*:—Practise simple Repetition and go up. Rise up and when you come to the position No. 4, hold the cane in your right hand and in your toes and finish right hand-turning. Change side and finish left-hand-turning as well.

(25) *Turning with both legs on the same side first sort*:—When you are up by doing Repetition, the cane is under your leg-hooks, right leg up and left leg below. Place your right leg above your left leg as in No. 5. Turn to your left and hold the cane by your hands on your right thigh (No. 6). Free your legs and hold the cane by your hands (No. 7). Jerk up your legs, turn to your left and finish turning on that side.

Second sort:—When you come to the position No. 5, change hand-grip, left hand up and right hand down (No. 8). Turn to your right so that both your hands hold the cane and legs become free (No. 9). Jerk up your legs, turn your right leg still to the right and place both legs on the same side of the cane. Thus turning on both sides should be practised.

In turnings, cane should be held between toes according to needs.

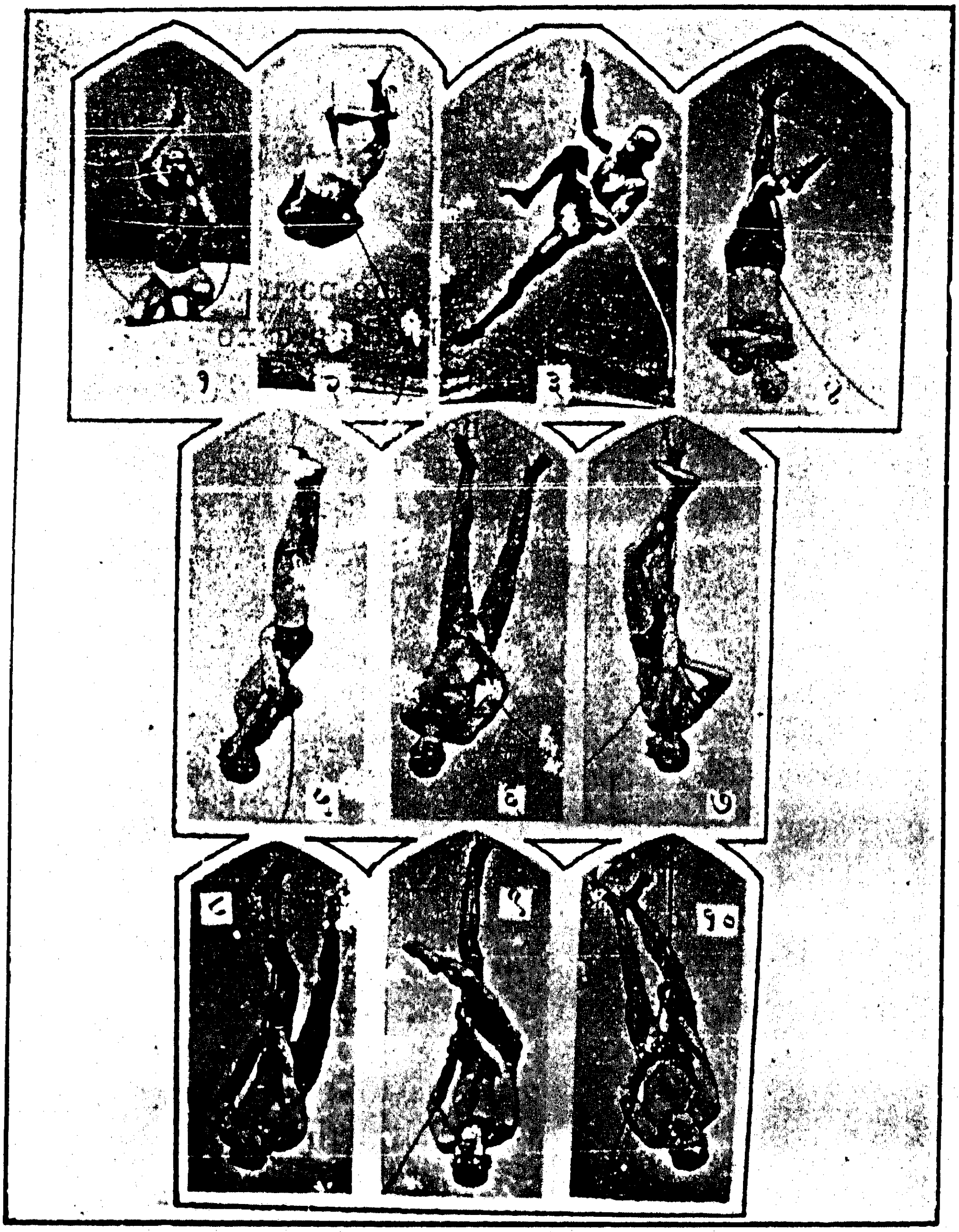


Plate 115 Nos. 813-822

(26) *Simple Creeping* :—Perform Repetition by quickly passing through first three positions. Bring the cane from the right knee-hollow to your right leg, press the cane on the right thigh by your left leg and keep yourself suspended with hands folded as in position illustrated in No. 4. Rise up a little, hold the cane on your right thigh by your right hand and catch the cane by your left hand by bringing it from behind your back. (No. 5). Turn to your right and take your right leg away from the cane, keeping hold of the cane by your hands (No. 6). Bend your right leg at knee and take it out through the hollow of the cane and your left leg until you come to the position illustrated in No. 7. Leave your right hand and catch the cane by it on your left thigh (No. 8). Straighten your left leg with the cane coiled round it, bend your right leg at knee and press the cane by your right leg by throwing it on your left leg (No. 9). Free your left leg from the cane-coil and hold the cane by your hands. (No. 10). Repeat the same movements until you are tired.

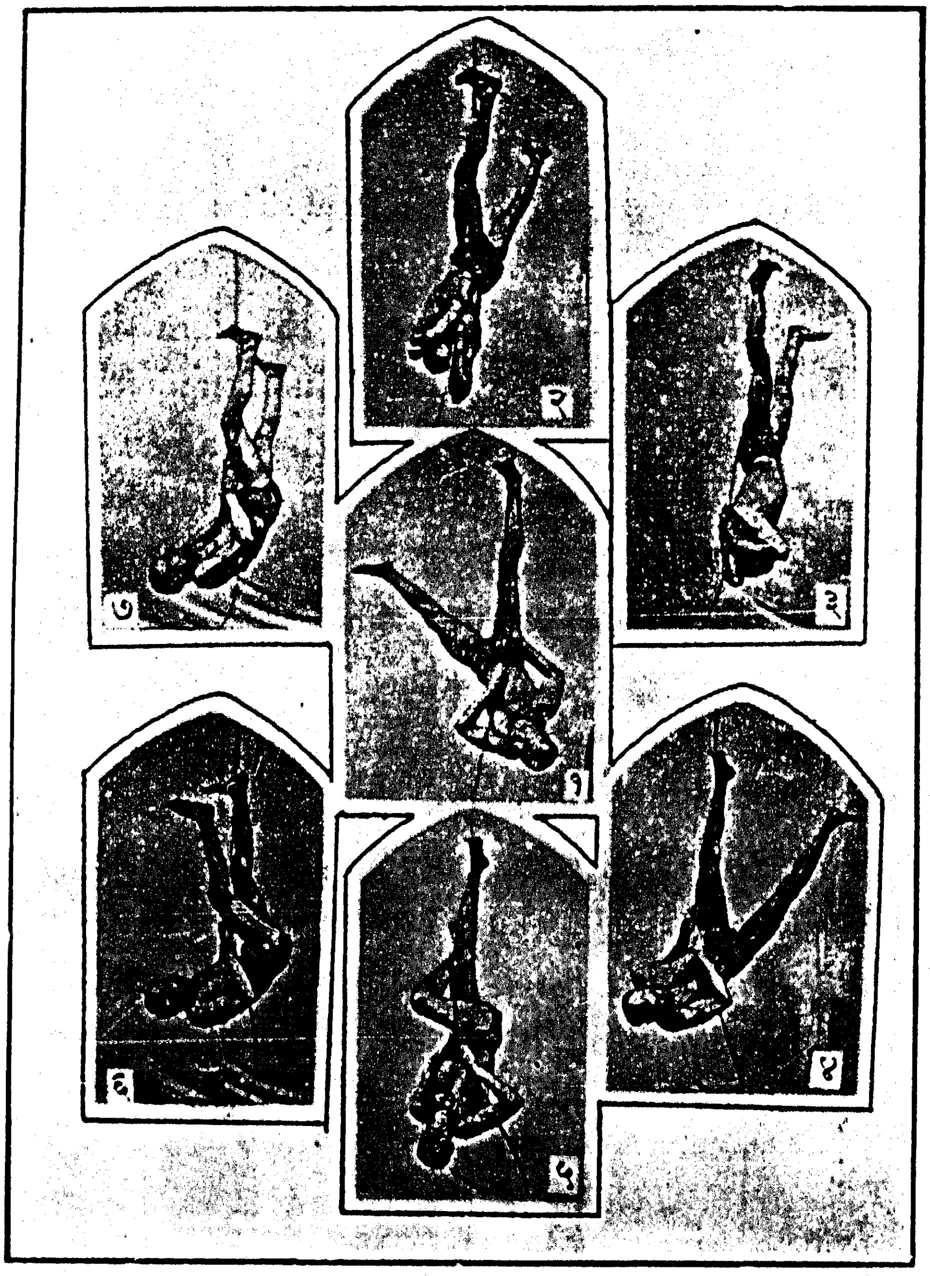
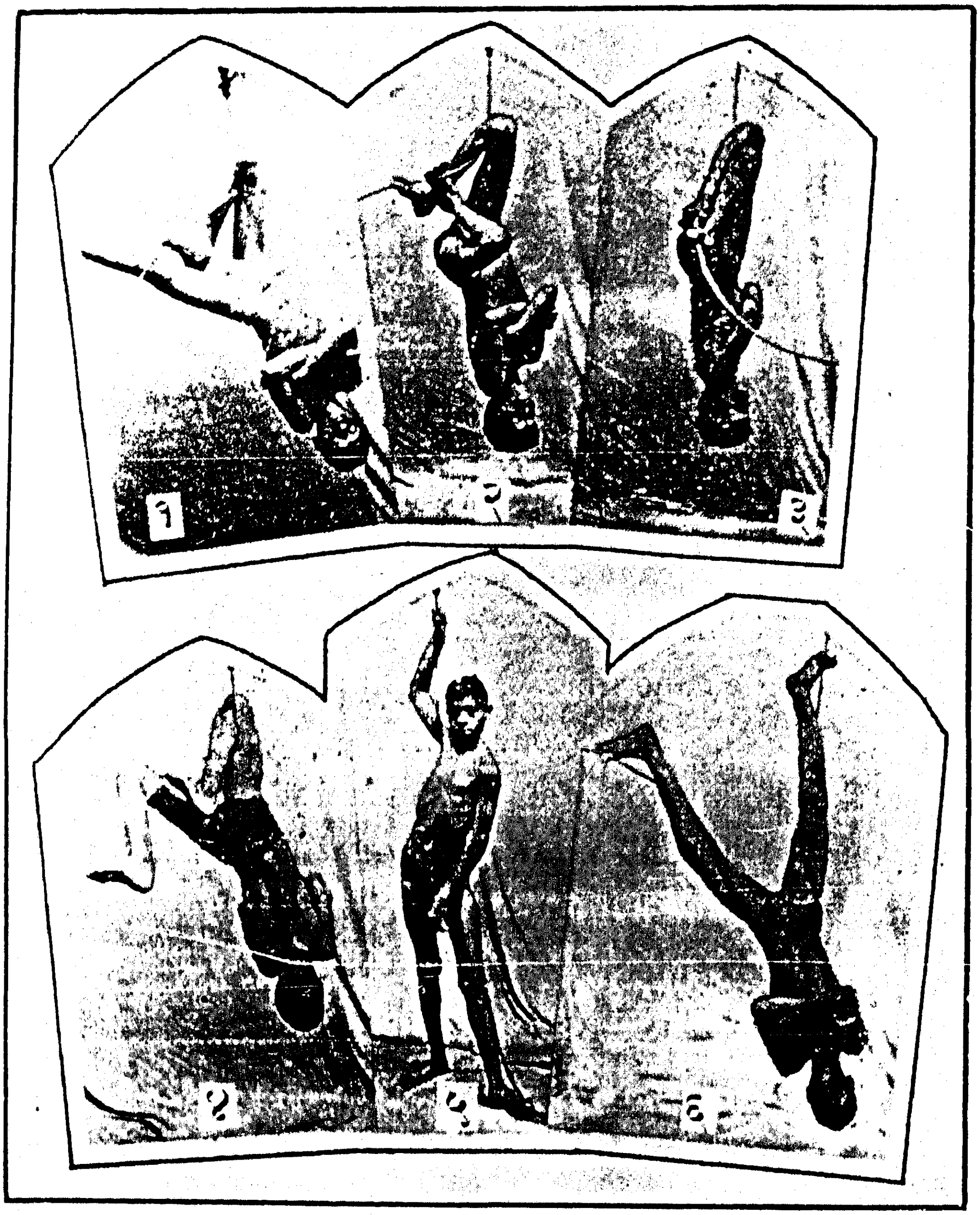


Plate 116 Nos. 823-829

(27) *Creeping with Back Leg-grip* :—In this creeping, legs are to be coiled and uncoiled one after the other by changing hand-grips.

Jerk up your right leg by back Leg-grip and twine the cane round your right leg (No. 1). Hold the cane by your hands behind your neck, keeping your left leg straight (No. 2). Turn from your right to your left and bring the cane-grip on your left shoulder-back (No. 3). Now you are to shift the cane-coil from your right leg to your left leg. Bend your left leg at knee and take it through the hollow of your back and cane. Uncoil the cane from your right leg and shift the cane-coil to your left leg (No. 4). Bend your right leg at knee (No. 5). Take it out through the hollow of your abdomen and the cane. Try to coil the cane to your left leg and throw your right leg on the cane (No. 6). Coil the cane round your right leg as in No. 7. Throw your left leg on your right leg and press the cane between them and keep your body in a suspended position. Try it on both sides.



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Plate 117 Nos. 830-835

(28) *Monkey-Grip* :—Apply right leg-grip on the cane catching the cane by your right toe and fold your hands and keep your body in a hanging position (No. 1). Insert your left foot between the cane and your right leg and press the cane by it (No. 2). Straighten your left leg in order to catch the cane between toes and then bend it (No. 3). Leave your right toe-grip of the cane passing the cane to the left toes and keep your body hanging with hands folded (No. 4).

(29) *Flag* :—Hold the cane in your right hand, pass the cane through the right arm-pit. Take it over your back on to your left thigh until it is caught between your left toes (No. 1). Lift up your legs from front and throw your right leg on the cane so that the cane is automatically coiled round it. Fold your hands and steady yourself in a hanging position (No. 6).

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Plate 118 Nos. 836-841

(30) *Bat-Posture* :—Hold the cane in right leg-hook by your right toes and keep your body in a suspended position (No. 1). Throw your right leg on your left and press the cane with it, keeping hands folded (No. 2).

(31) *Lap-Lock* :—Take the position of No. 1. Bend your left leg at knee, push it inside the cane-circle and catch the cane between toes of both your legs as in position No. 3.

(32) *Waist-lock with Toe-grip* :—Coil the cane round your waist and take a front somersault so that the cane passes between your legs and your body hangs down. Hold your right toe by your right hand and the left toe by your left hand as in No. 4.

(33) *Waist-lock with Lap-lock* :—Come to the position No. 4. Leave your toe-hold and lock your legs above each other to form a lap-lock (No. 5). Fold your hands and keep suspended.

(34) *Monkey-grip with Lap-lock* :—Take a monkey-grip as in No. 1. Rise up, holding the cane by your right hand forming a lap-lock as illustrated in No. 6. Keep your body suspended with your hands folded. All these feats can be done at a stretch.

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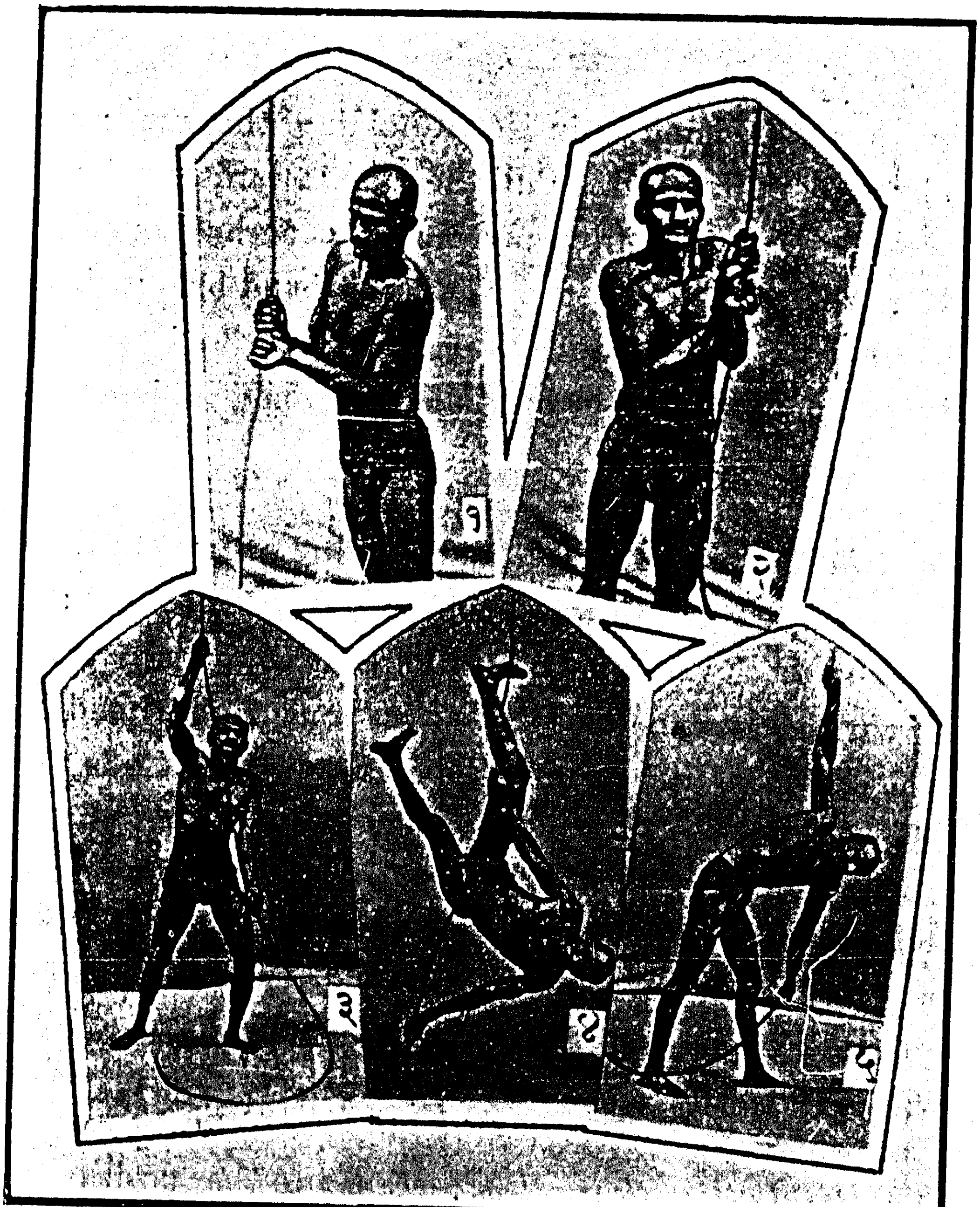
Plate 119 Nos. 842-848

(35) *Chest-Lock* :—Stand holding the cane in your hands. Take the cane from below your right arm-pit to your back and get it to the front of your chest from left side. Then hold the cane near your arm-pit by your left hand as in No. 1, holding the upper part of the cane also by your right hand. Pull the cane towards you by your right hand take the legs up from front and tie the cane by your left leg as in No. 2. Here the cane does not have a waist-band but it has a chest-band. Throw your left leg on the right leg and fold your hands as in No. 3. Press the cane by your hands at the thigh, let loose the leg-lock and land on the ground.

(36) *Simple Hip-Lock* :—Stand forming a circle of the cane as in No. 4. Lift your legs and throw them in the circled cane as in No. 5. Jerk your trunk backward and lock the cane by your legs. Take the remaining part of the cane to your left by your right hand so that you have a firm Hip-grip. Then hold the cane by your hands as usual and land on the ground.

(37) *Hip-Lack with one leg* :—Hold the cane as in No. 4 and throw your legs in the circular cane as in No. 5. Then giving a back jerk, lock the cane by one leg as in No. 6. Hold the cane by hands and land down.

(38) *Hip-Lock with two legs* :—Come to the position No. 7 and lock the cane by throwing your left leg on your right. Fold hands and remain suspended. Catch the cane by your hands and land down.



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Plate 120 Nos. 849-853

(39) *Simple grip by joint-fist-hold; first variety* :—Hold the cane by a joint-fist-grip as in No. 1. Bend a little to the left and jerk up your legs. Let your right leg fall on the cane and twine it round the leg. Let go the hand-hold. Catch the cane by both hands and land on the ground.

Second Variety :—Hold the cane by joint-fists-grip as in No. 2. left fist-grip up and right fist grip below. Bend your body to your right and jerk up the legs. Let your left leg fall on the cane and twine it round. Hold the cane fast by the leg-lock. Keep suspended by letting go the hand-hold. Then catch the cane by hands and land down.

(40 *Horse-grip* :—Hold the cane by both your fists and stand placing your left leg nearer the cane as in No. 3 Lift the legs as for Horse-grip and let your right leg be thrown above your right hand grip as in No. 4. Hook the cane, by the side of your right sole. Then throw your left leg on your right and lock the cane firm. Keep suspended by letting go the hold of your hands.

(41) *Neck-grip* :—Hold the cane by both hands, right hand grip above and left hand grip below. Allow your neck to rest on the cane. Jerk your legs up. Entwine the cane round your right leg. Let your left leg fix on your right so that the cane is firmly held. Let go the hold of your hands and keep suspended. Then hold the cane by hands as usual and land on the ground.



Plate 121 Nos. 854-860

(42) *Simple grip by holding the cane at the back* :—Hold the cane by your left hand at your back as in No. 1. Hold the cane below by your right hand; bend your body to your right; jerk the legs up from behind and grip the cane. Let go the hold of your hands. Before landing catch the cane by both your hands as usual.

(43) *Upper-Arm-grip by one hand* :—Bend your right hand at elbow. Hold the cane firm in the hollow (No. 2). Jerk the legs up from the front and grip the cane by legs. Let go the hand-hold, then catch the cane and land on the ground.

(44) *Tortoise-grip* :—Stand bent, taking the cane at your back. Hold the cane by your hands from front at your thighs as in No. 3. Then with a tortoise jump, jerk up your legs from behind and grip the cane by them. Leave your hands and remain suspended. Land on the ground as usual.

(45) *Shoulder-grip* :—Get the cane from above your shoulder and stand a bit bent holding it by both hands as in No. 4. Jerk up the legs from behind and grip the cane. Let go the hand hold. Catch the cane and land on the ground.

(46) *Hip-grip reverse, First Variety* :—Stand as in No. 5. Jerk up your legs. In the action twist your body and let the cane press your left hip. Let your left leg be coiled by the cane as in No. 6. Let go the hand-hold and remain suspended. Catch the cane and land.

Second Variety :—Stand as in No. 7. Jerk up your legs. Coil the legs by the cane and hold the cane firm by applying your legs to your hips. Let go the hand-hold and remain suspended. Catch the cane as usual and land.

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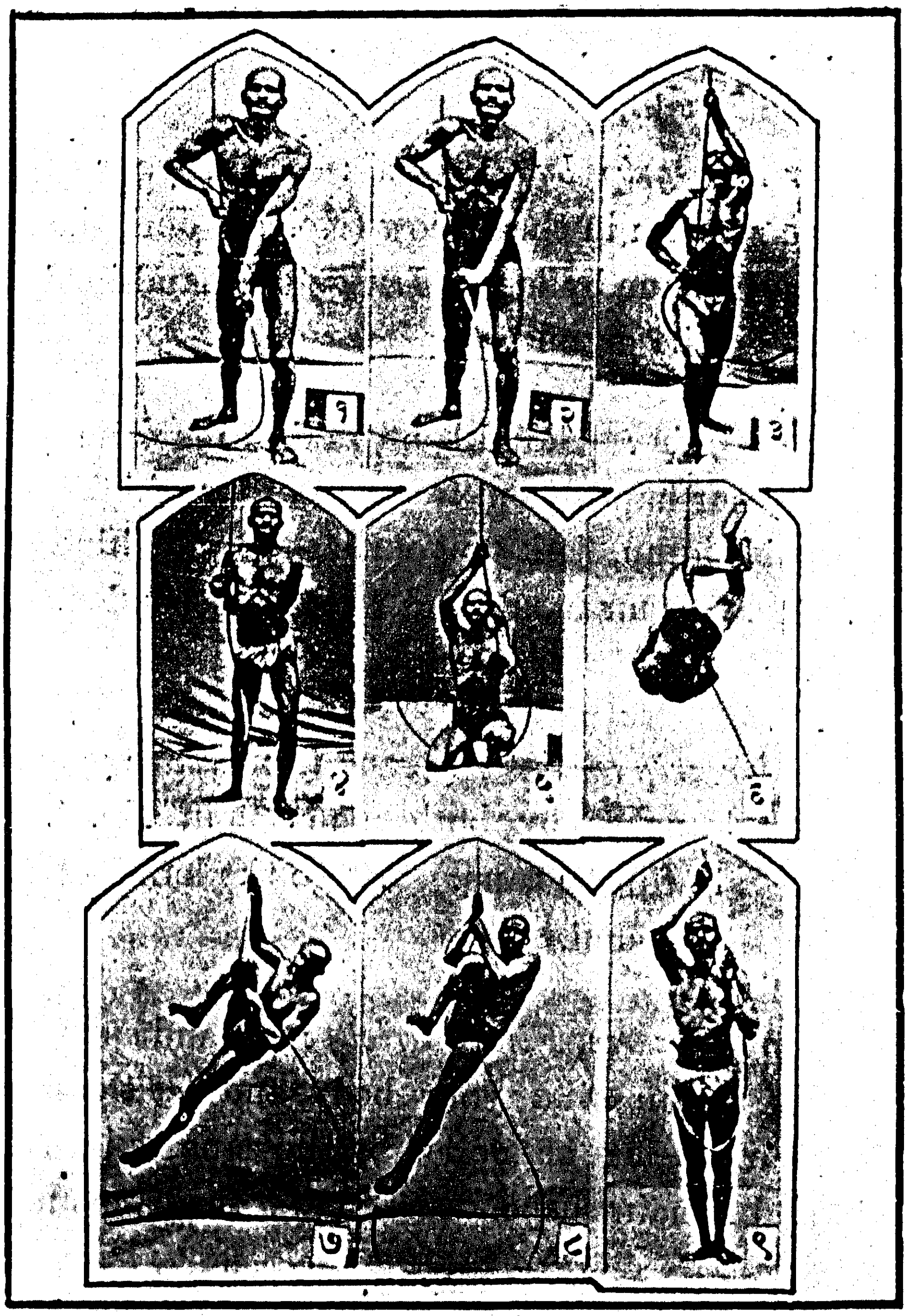


Plate 122 Nos. 861-869

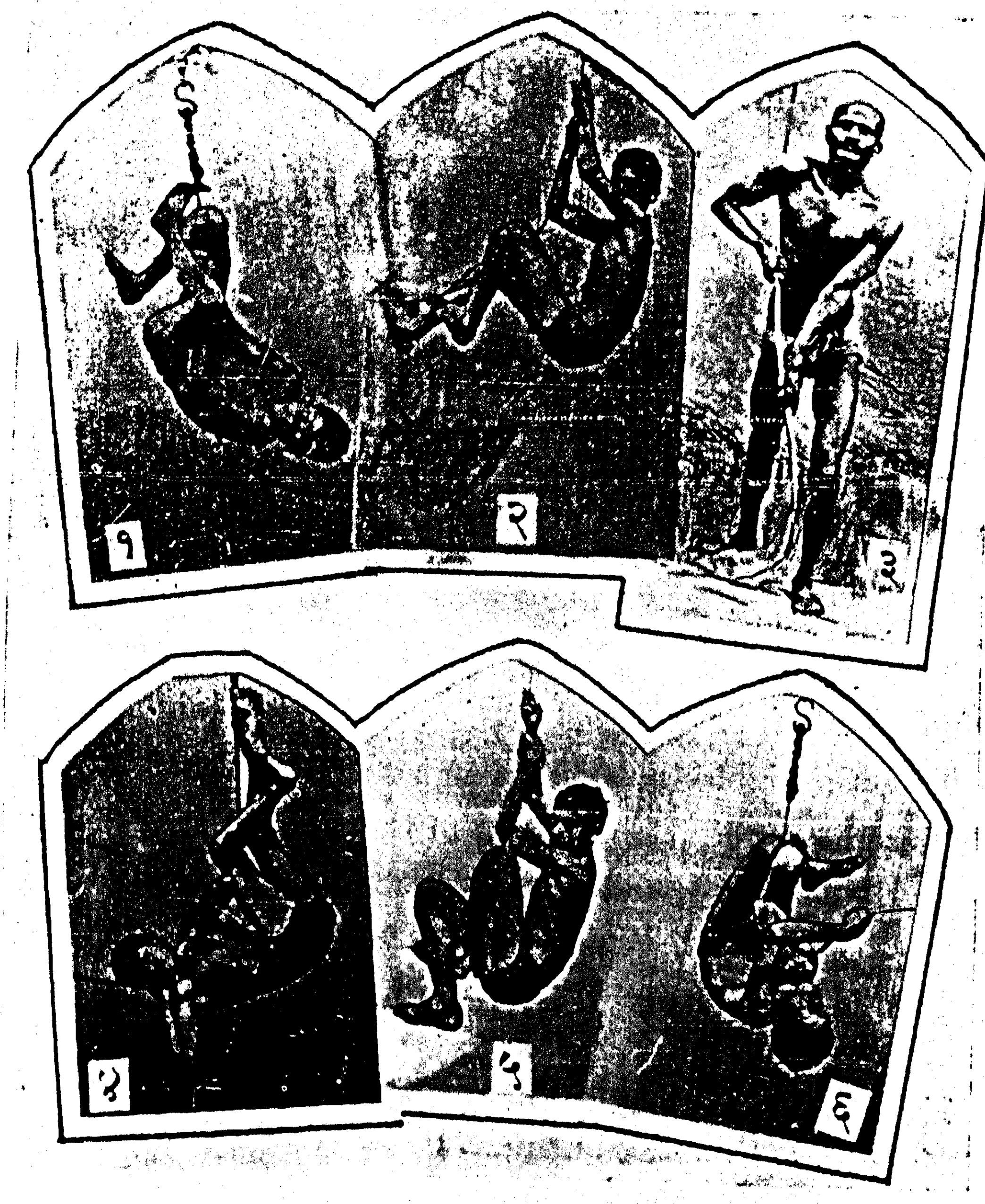
(47) *Simple Arm-pit-grip*:—Hold the cane as in No. 1. Jerk up your legs from behind. In the act when your back touches the cane, you should coil the cane round your right leg. The cane should be held firm by fixing the side of the right sole to it. Throw your left leg on your right and have a reverse grip. Let go the hand-hold and remain suspended.

(48) *Arm-pit-grip by two hands*:—Hold the cane as in No. 2. Jerk up your legs from behind as in simple Arm-pit grip. Let go the hand-hold and remain suspended.

(49) *Waist-band Arm-pit grip*:—Stand holding the cane as in No. 3. Then let go the left hand-hold and hold the cane in your left arm-pit. Jerk the legs up from behind. Apply the left leg to the cane and have a reverse grip.

(50) *Arm-pit grip by body-twist*:—Stand holding the cane as in No. 4. Take the right elbow out near your abdomen. Dive your head under your right hand, getting it out of the cane so that the cane comes under your right arm-pit and the cane gets twisted round the left hand. Jerk legs up by right arm-pit grip and twine the cane on the right leg, so that there is a reverse grip.

(51) *Repetetion of Arm-pit grip*:—Sit holding the cane as in No. 5. Jerk up your legs by locking the cane between your legs, left leg on the right leg as in No. 6. Then rise up and hold the cane as in No. 7. Hold the cane by both hands as in No. 8 and lift the body up. Hold the cane in left knee-hollow and thus try Repetition. This Repetition can also be tried standing as is shown in No. 9.



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Plate 123 Nos. 870-875

Descendings

(52) *Simple-descending* :—Go up by simple Repetition. Hold the cane by your legs, left leg on the right leg, as in No. 1. Hold the cane by both hands and straighten your left leg. Then jerk your body to your left and descend locking the cane by your legs as in No. 2.

(53) *Descending by Arm-pit grip* :—Stand gripping the cane in your right armpit-grip, as in No. 3. Jerk your legs up and hold the cane by your legs as in No. 4. Rise up holding the cane by your legs and hands as in No. 5. Throw your body down to the left, holding the cane by your legs as in No. 6.

Descendings on cane are the same as on ordinary wrestler's Pillar.

(54) *Needle-thread move* :—Stand holding the cane as in No. 1. Jerk up both the legs and insert these in the circled cane from ontside as in No. 2. Go through the action shown in No. 3, keep hanging as in No. 4. Reverse the action of legs and come to the original position.



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Plate 121 Nos. 876-882

(55) *Turning with Horse-grip* :—Stand for simple Horse-grip move. Jerk up legs and try turnings as in No. 5. When you get sufficient practice try turnings in slanting position.

(56) *Turning with Neck-grip, First Variety* :—Hold the cane for Neck-grip move; then jerking the legs up, try turnings as in No. 6. When you get sufficient practice herein, try to bring your legs down keeping them parallel to the ground.

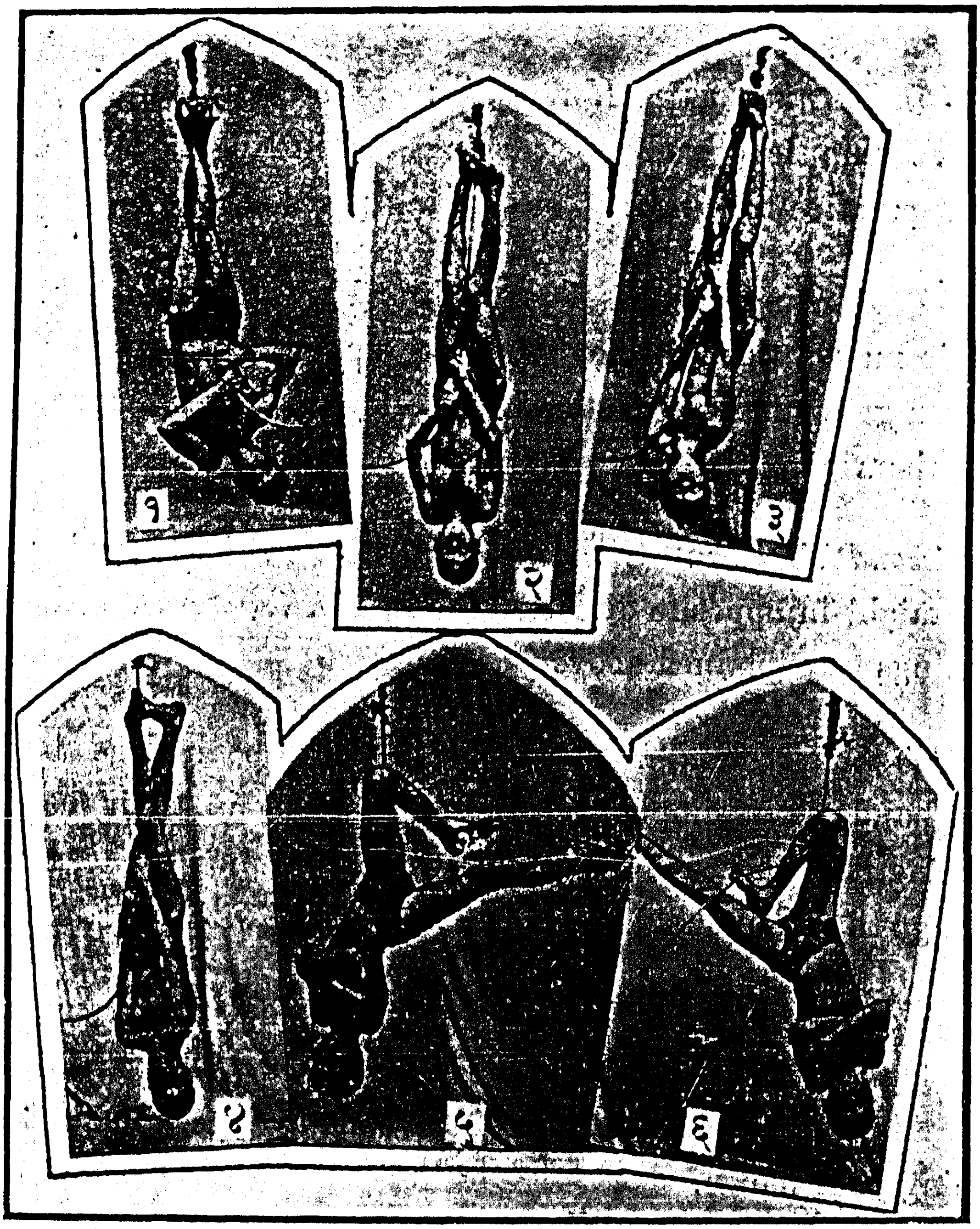
Second Variety :—Stand holding the cane by your hands stretching straight in opposite directions as in No. 7. Jerk up the legs and try turnings as explained above.

(57) *Scissor-hold, First Variety* :—Jerk up the legs holding the cane by hands as in simple grip. Hold the cane in your crossed legs by pressing it firmly between your thighs. When the cane is firmly held, let go the hands-hold and remain suspended with your hands folded.

Second Variety :—Hold the cane as in simple grip by your hands. Jerk up legs and hold the cane between your soles and knees as in No. 2. After getting a firm hold of the cane by legs, remain suspended by folding your hands.

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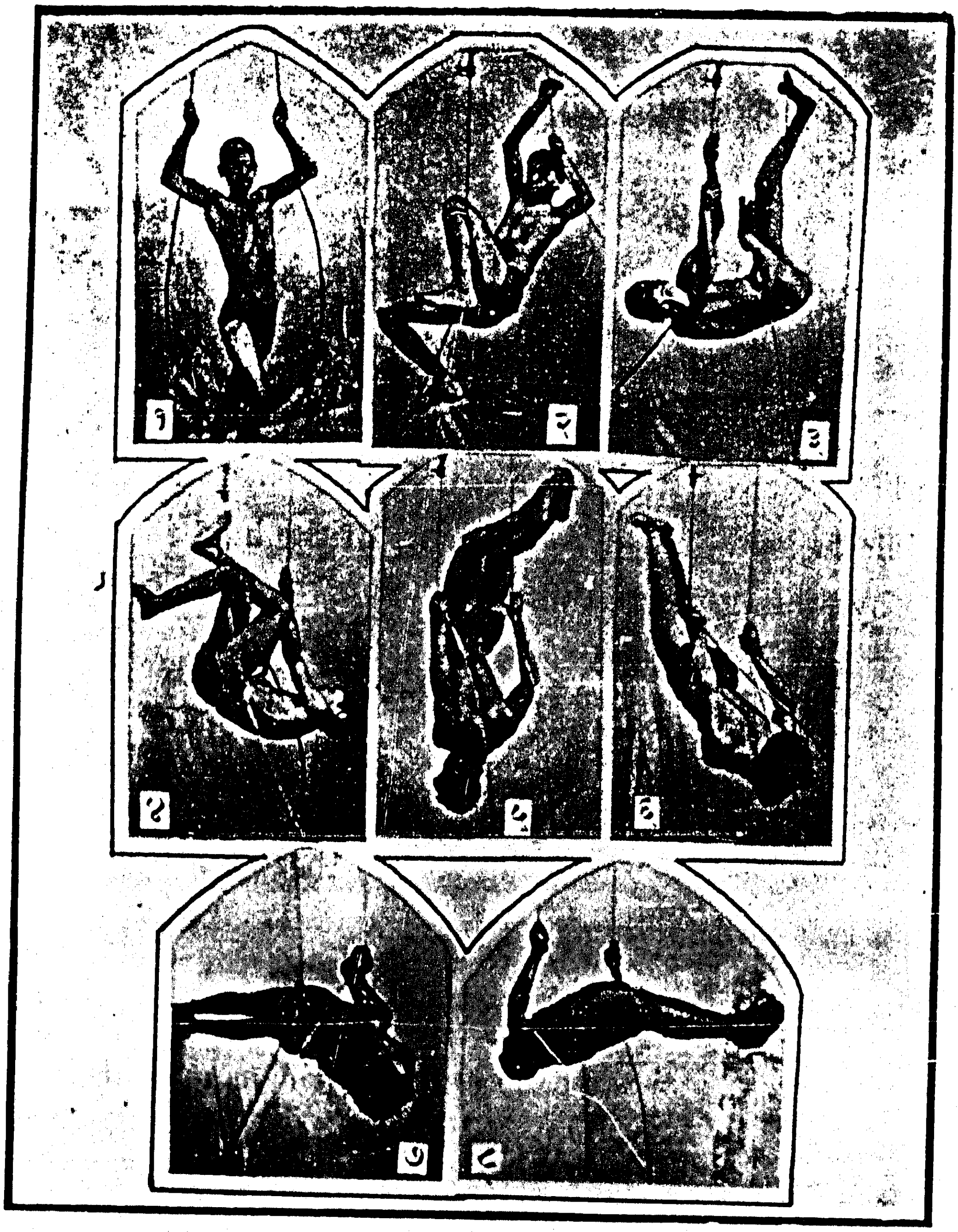
Plate 125 Nos. 883-888

Third Variety :—Jerk up your legs as in simple grip and hold the cane in your crossed toe-parts-grip. This is rather difficult because the whole body weight is to be balanced by the toe-parts alone as in No. 3. If you are able to remain suspended folding your hands then the grip appears to be developed properly.

(*58*) *Toes-hold* :—Jerk up your legs as in simple grip. Hold the cane firm between your toes after crossing legs as in No. 4. This is equally difficult feat. When you are sure of the hold then try to remain suspended by folding your hands.

(*59*) *Monkey hold* (*two-legged*) :—Go up by Repetition moves. Then throw your left leg on the cane from inside and hold the cane in the knee-hollow. If should also be allowed to pass through the toes as in No. 5. Then tie the remaining part of the cane to the right toes and remain balanced folding your hands.

(*60*) *Monkey-hold* (*one-legged*) :—Go up by Repetition moves. Throw your right leg on the cane and hold the cane firm by the right toe grip as in No. 6. Straighten your left leg, fold your hands and remain balanced.



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Plate 126

Nos. 889-896

(XIX) Double Cane-Pillar

This is a new and difficult form of exercise. Feats on double Cane-Pillar are impressive and attractive to spectators.

(1) *Salutation* :—Hold the canes as in No. 1. Throw your legs as in back somersault. Reverse your movement. These are front and back salutations.

(2) *Repetitions* :—Hold both the Canes as in No. 1. Jerk up your legs above your hand-grip and catch one cane by your left leg hook with the help of your right toe. Leave your hands and keep suspended. Then rise up and catch the other cane with your hands (No. 2). Repeat these movements and ascend canes.

(3) *Back Leg-grip* :—Stand as in No. 1, with canes in your hands. Turn your body and hold one cane tightly by back leg-grip. When the grip is tight, suspend your body with hands folded. Rise up and catch the other cane as in No. 3. Leave your leg-hold and keep yourself hanging. Repeat these movements.

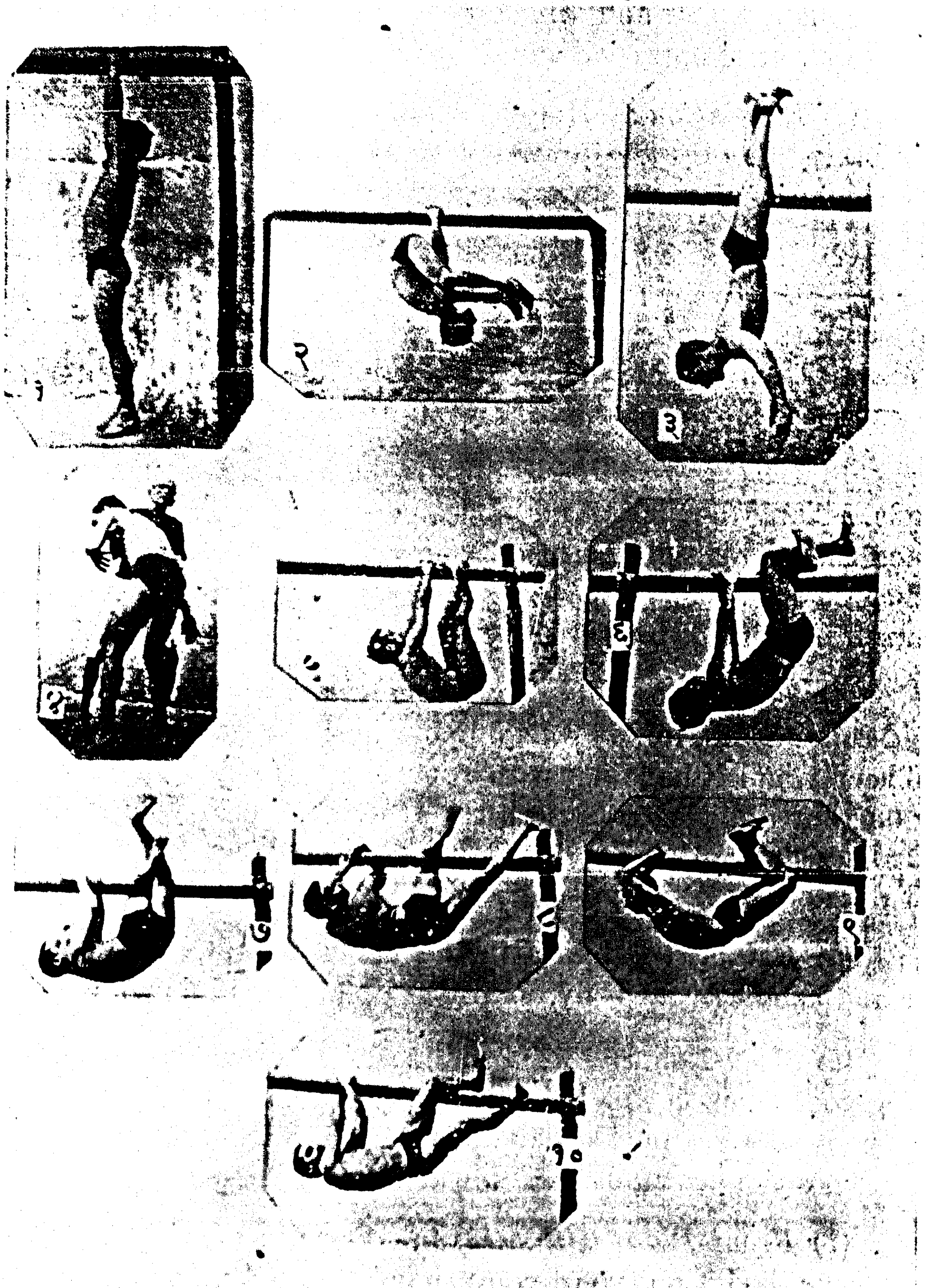
(4) *Turning by applying legs on the same side of the Pillar* :—Hold canes as in No. 1. Lift up your legs and apply legs on one cane and keep yourself hanging, with your hands folded. Throw your left leg on your right leg and catch the other cane near your right thigh by your hands (No. 4) and finish turning. Apply legs on the other cane and repeat the movements.

(5) *Balance* :—Hold both the canes as in No. 1. Jerk up your legs and balance your body, with legs up and head down as in No. 5.

(6) *Back-Plant* :—Take the position of a balance as in No. 5. Bring your head, down. Straighten your legs and move them back until your body steadies in a horizontal position. The picture No. 6 is not a correct position as the body is not horizontal therein.

(7) *Front-Plant with a turn* :—Perform a back plant as in No. 6. Turn your body on your right hand-grip (No. 7). Turn your face towards your left and face the sky. Leave your left hand-grip and catch the cane gripped by your right hand.

(8) *Front-Plant* :—Hold both the canes as in No. 1. Raise your legs in front and keep them in a horizontal position (No. 8).



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Plate 127 Nos. 897-906

(XX) Horizontal Pillar

Horizontal Pillar is being used in the Physical Culture Institutions of Kond Bhat Godbole at Benares. Many feats can be attempted on this Pillar. The performer requires extra-ordinary skill in doing feats on it. The performer is enabled to undergo twisting movements thereby. It also develops strength and Stamina.

(1) *Salutation* :—Hold the Pillar with your fingers interlaced and hang with your legs straight (No. 1). Jerk up your legs in a somersault manner with hands in and legs out (No. 2). Take an upward jerk by your chest, leave the hand-grip and land on your toes.

(2) *Simple Jump* :—Keep your body suspended as in No. 1. Apply leg-grip on the Pillar, with your hands hanging down below. (No. 3). Take a forward and backward swing. When the swing is sufficiently forward, leave your leg-grip and land on the ground as in No. 4. The Picture illustrates how an instructor should help the performer.

(3) *Hanging by Leg-grip* :—Hold the Pillar with fingers interlaced. Lift up your legs, apply your right leg to the Pillar to your left and your left leg to your right, (No. 5). Hold the Pillar between your feet as in scissors-hold. Leave your hands and remain in a suspended position. Land on the ground on your hands.

(4) *Turning* :—Hold the Pillar with fingers interlaced and with leg-hold (No. 6). Liberate your right leg, give a twist to your body and taking your right leg out of the hand grip and the left leg grip hook the Pillar by your right leg, with your left leg locking the the hook (No. 7). Change the side of your hand-grip, with fingers interlaced. Be ready to turn to your left, with legs as in (No. 8.) Continue the vigorous turn to your left until you pass through the positions of pictures 9 and 10. Repeat the movements once or twice and land on the ground on your toes.

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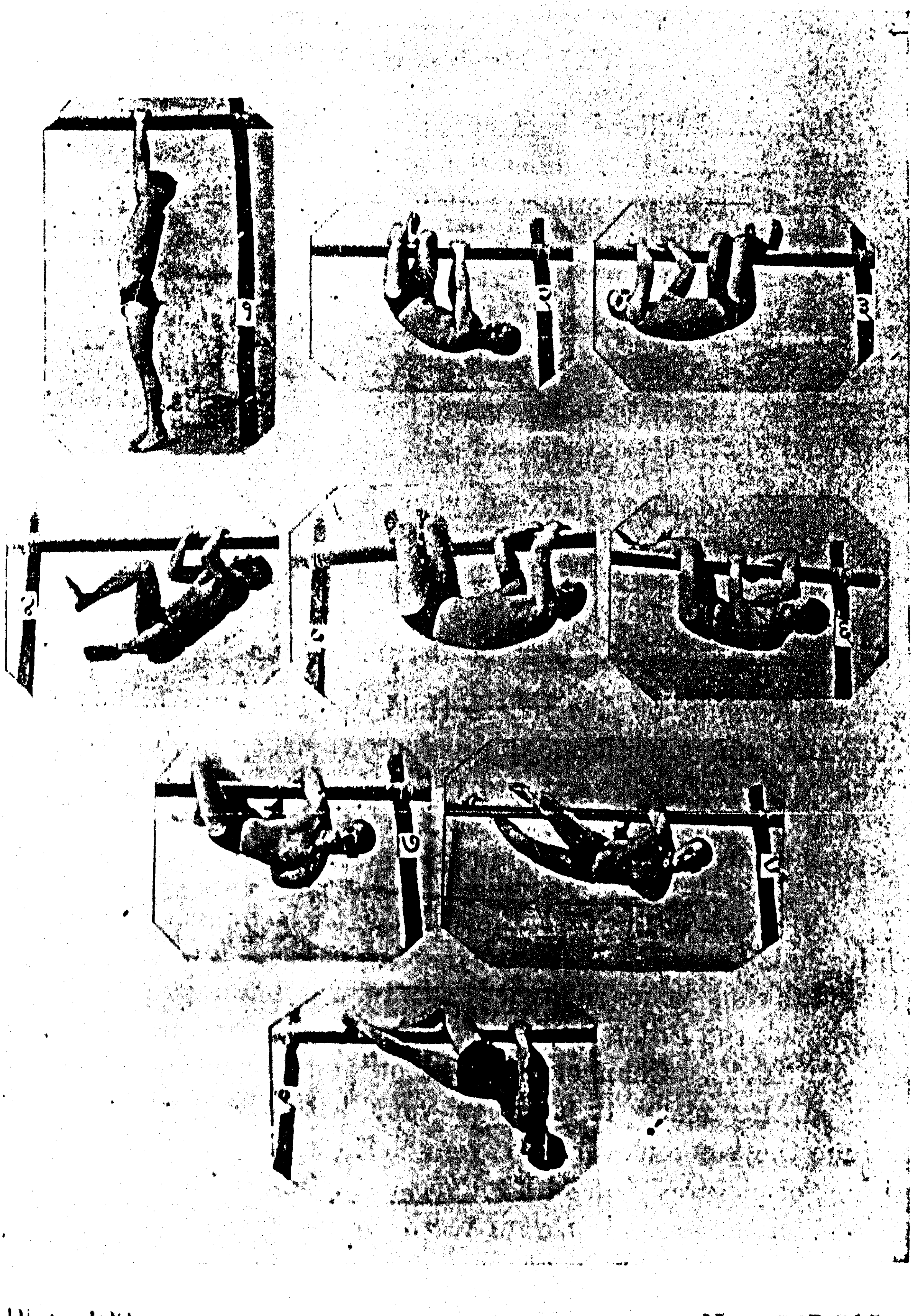


Plate 128 Nos. 907-915

(5) *Hand-grip with legs on the same side*:—Hold the Pillar as in No. 1. Jerk up your legs and hook the Pillar by them on the same side (No. 2). Leave the hand-grip and remain in a hanging position. Take a forward swing and grip the Piller with your hands quickly, with hands on the same side as your legs (No. 3). Bring down your legs away from the Pillar and jerk them on the other side as in No. 4, to hook the Pillar., Grip the Pillar by leg-hooks on the same side (No. 5). Leave your hands and finish by a swinging Drop, until you land on the ground on your toes.

(6) *Hand-Twist*:—Lock the Pillar by your legs with your hand-grip as in No. 6. Take away your left hand from the Pillar and pass it up from behind your back until you are able to grip the Pillar with your fingers interlaced from behind (No. 7). Turn your body to your left vigorously until you pass through the positions illustrated in pictures 8 and 9. When your face is towards the ground, press the Pillar by your right foot and throw your left foot on the Pillar as in No. 9. Repeat the movements by changing sides and land on the ground by a swinging Drop.

(XXI) The Ladder Game

Apparatus :—(1) A Rope about 52 feet in length for preparation of a ladder (2) Two joint-rings-each Composed of two rings joined with each other by a piece of thin iron bar. (3) 8 wooden bars each $2\frac{1}{2}$ feet in length and $1\frac{1}{2}$ inch in diameter. (4) Two hooks with two strong pieces of ropes.

The method of arranging the ladder :—First an iron hook is to be fixed in a big high wall or to a high tree at a height of about 18 feet. Another iron hook is to be fixed in the ground at a distance of about 18 feet from the wall, or the tree so that the ladder about 25 feet in length can be tied to the two hooks mentioned above. A ring-couplet is fixed at a length of about 8 feet from the top hook by a rope. Then leaving a space of about 3 feet from this ring-couplet the first wooden bar is to be tied to the side ropes. Then seven move wooden bars are to be tied to the side ropes at a distance of about 2 feet from each other. The other ring-couplet is to be tied to the main rope with another



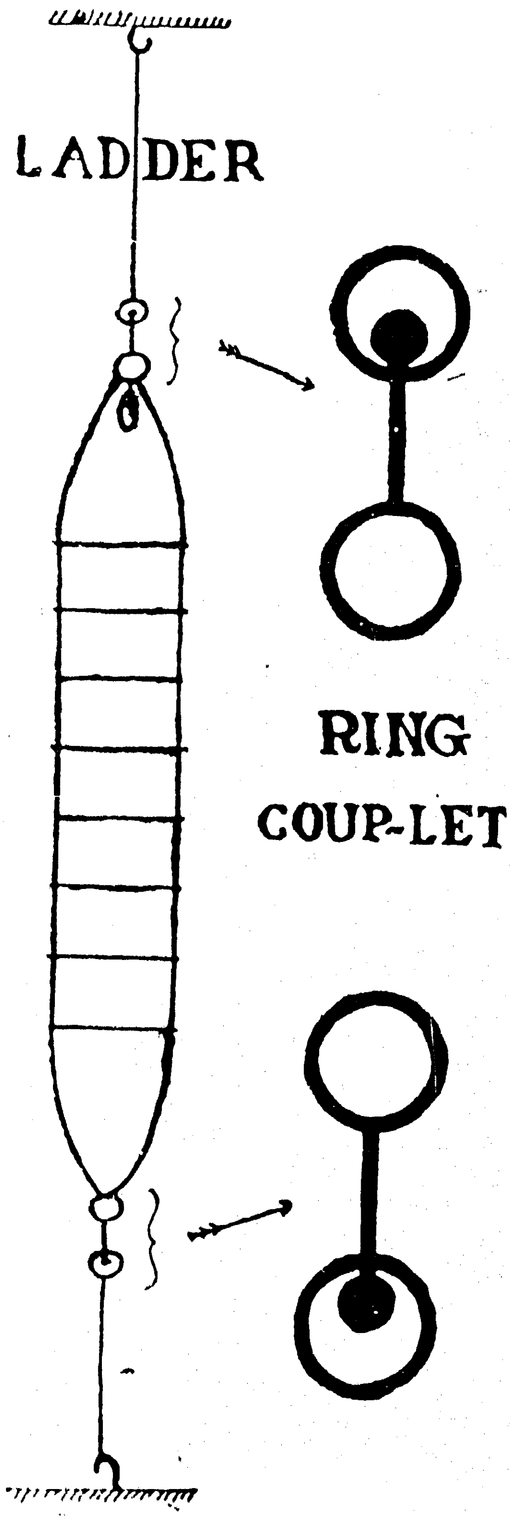
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Plate 129 Nos. 916-918

piece of a rope leaving 3 feet margin from the ground hook. The ladder should be thus tied firm at both ends but should be in a sufficiently inclined position.

The game :—Three to four ladders of this type should be fixed in a line and same number of candidates are to climb the ladders simultaneously. He, who climbs it first, without default, is declared the winner. The competition can also be arranged with one ladder only, by marking time of each competitor.



No. 919

As soon as the climber attempts to climb, the lower ring of the upper ring-couplet and the upper ring of the lower ring-couplet begin to rotate, They rotate because the rods fixed in them are inserted into other rings where they are locked by a ball-bearing mechanism. When the rings rotate, naturally the ladder tied to it rotates. So if this ring-couplet is properly prepared then the action of the climber becomes most difficult and the skilled climber alone is able to climb up to the top most part without getting himself overturned. The climber's aim should be not to allow the ladder to rotate. He should press the sides of the ladder skilfully for keeping his balance. By way of temptation and as an immediate reward for skill, a coconut is tied near the upper ring-couplet and he, who reaches the top in right position all the while, is entitled to get it. The climber is, under no circumstances, to climb the ladder with face up.

Mass-Activities in Indian Physical Education

UNION IS STRENGTH. Such an adage evinces the paramount importance of strength of mass organisation. In the hoary past, the Aryans were aware of this and they used to organise many group games. Group games always presuppose the importance of discipline. They lead to the formation of habits of acting simultaneously in groups which is the back-bone of Mass Drill. As a result of regular practice in group games and Mass Drills, the body and mind of players become habituated to obey the general orders meant for enforcing uniformity in Mass Physical Activities. Hence training in giving and practising orders of Mass Drills is absolutely essential to enforce impressive discipline among masses.

In olden days people enforced discipline in their children by making them obey their orders implicitly. After the stage of childhood, boys and girls used to learn at the feet of their teachers. Thus obedience to common orders was very strict in ancient days.

The British Rule stressed the importance of intellectual education divorced from physical activities. As a result, the educated class neglected Physical education altogether. Old Physical Culturists among the less educated any how continued to create life in their gymnasiums with the aid of personal strength, energy and interest. The Physical Insitutions of these people were conducted on the principle of one man rule. The inmates indulged in physical exercises in small groups but not in obedience to common orders as in Military Drills or Mass Drills.

These old orthodox Physical Institutions advocated training in a few types of physical exercises and were equipped with only limited implements for physical education. Wrestling Pit, Wrestling Pillar, some pairs of Heavy Clubs, a few heavy Lezims, Stone wheels for neck development, etc. evinced the old monotonous type of equipment in these institutions. The number of their members was limited and the space in these institutions was inadequate and unventilated, but the members were real devotees of Physical Education.

Prof. Manikrao originazed and framed orders in Hindi for Mass Drill in Baroda. He prominently devoted himself to the Lathi Drill. Thus training on the lines of Military Physical Activities influenced the contemporary gymnasiums. A systematic syllabus of Physical Education with Hindi orders was framed and published and was put into practice with strict discipline. Initiation into a squad drill became the order of the day. It enabled the exercisers to stand as if in a battle array and then various types of Indian physical exercises were indulged in.



No. 920

The Hanuman Vyayam Prasarak Mandal of Amraoti in Berar rapidly spread enthusiasm in disciplined mass physical activities by starting special classes and camps for a month every year in summer. Thus even to-day vast play-grounds of Amraoti are ringing with men and women indulging in training in various systematised Indian Physical Activities and major and minor games. The recipients of physical training were given certificates of Physical Instructors and they in turn lighted the torch of physical education in various Government and private institutions and schools of India. This short annual physical training programme gave an impetus to the formation of summer camps in various cities like Poona, Ahmedabad, Nasik etc. by various physical culturists. Maharashtra Vyayam Pracharak Mandal Poona, Gujarat Vyayam Pracharak Association, Ahmedabad, and other physical educational associations introduced the modern ways of taking physical exercise in vast groups as well as in small groups in open air.

The old orthodox gymnasiums laid stress on individual indulgence in physical exercises in Lathi, Lezim, Club-swinging, Pres-ups, Baithaks, Namaskaras etc. The Raja of Aundh pioneered and systematised mass activities in Namaskaras in all the schools in his State. He prepared illustrative charts and popularised Namaskara movement in Maharashtra.

Mass physical activities led to the introduction of uniforms in Mass Drills and thus the movement of Indian physical activities was revolutionised on military lines followed by the western people. Now almost all physical institutions are following these modern tactics of physical activities.

The physical culturists in Narayan Guru's Talim, Baroda, favoured the combination of old and new methods of Indian Physical Culture. Accordingly, Drill orders in Marathi according to their prototypes in Hindi and in English were framed and practised under the lead of Shreemant Abasaheb Mujumdar. They were printed in a booklet for the use of Marathi knowing public by Late Prof. N. K. Apte and Prin. E. V. Dadpe of Baroda, after sound practical application.

Thus modernised physical activities in masses with uniforms have become the chracteristics of Indian Physical Culture, over and above the old methods of physical education.

The Body-Building Exercises for which this part is mainly meant are arranged as follows :—

(I) Soorya-Namaskar

Physical Exercise is absolutely essential to make human frame, strong, healthy and efficient for longevity of life. Wholesome diet, pure and uncontaminated water, fresh air and sunshine are paramount needs of life. The present hard struggle for life makes it incumbunt upon every individual to take regular exercise for one's self, the society and the nation. It is alway advantageous to take exercise scientifically and systematically as it tends to lead to the natural development of body and mind. Physical exercise is particularly necessary for persons whose occupation is sedentary. Irregularities in food and drink are the prime causes of ill-health and absence of daily physical exercise deteriorates man's resisting powers to overcome diseases. Namaskar is such a convenient form of physical exercise as promotes individual health, strength and longevity of life.

Samartha Ramdas whose renowned disciple was Shiwaji, the founder of the Maratha Empire in the latter half of the seventeenth century was the pioneer in reviving and spreading Namaskaras in every nook and corner of Maharashtra. He was a man of such a formidable strength that he used to practise 1200 Namaskaras daily. His disciples developed like him strong but supple bodies. The Hindus had immense respect for this great bachelor who successfully preached his doctrines with singular zeal and personal example, throughout his life. In the Ninteenth century, zeal for Namaskaras grandually deteriorated and many people practically neglected it. Until at last shrit. Bhavanrao Pant Pratinidhi Raja of Aundh, who got inspiration from Shrit. Bala-saheb Mirajkar the late Raja of Miraj, systematised the science of Namaskaras, analysed it and put in a Book-let on the Namaskar-exer-cises with illustrations. He practises Namaskaras daily and regularly. As a result he maintains the strength of a youth even in his old age. He made them compulsory in the schools of his state with consequence that his subjects men and women, boys and girls developed their bodies singularly well and acquired excellant health.

As regards physical exersises he advocates the following mode of life. In childhood, children naturally indulge in all sorts of physical activities from their very birth, according to their inner urge to live. This process should go on quite well under the guidance of their parents during first eight years. After that age childern develop their mental

capacities and likes and dislikes, and try to develop a sort of independent thinking habit. But owing to their ignorance for the science of leading a healthy life, they may tend to develop all sorts of irregularities which deserve to be checked by elderly persons, who are their well wishers. Hence parents, guardians and teachers should consider it their duty to train these children into regular health-habits. As the results of regular



No. 921

The late Shrit. Sir Gangadhar Rao Ganesh Patawardhan, Rajasaheb Miraj (Senior).

adequate physical exercises are sure and advantageous, they should be made compulsory to these children. Practice in them should not be left to the wishes of these children. Health-lessons cannot be stuffed into the brains of children in classes but elderly persons should teach children how to acquire health by means of personal examples. The formation of health-habits is not only benificial to individuals but to societies and consequently to nations.

Compulsory Physical Education should, therefore, consist of such suitable activities as will strengthen bodily limbs, sinews, voluntary and involuntary muscles and thus contribute to the physical and mental development of those who take regular exercises. Some



No. 922

Shrit. Bhawan Rao Shriniwas Rao alias Balasaheb Pantpratinidhi, Rajesaheb, Ound.

physical exercises require the use of apparatus, and space. Walking exercises require too much time. Taking into conderation all these difficulties and inconveniences in the exercises referred to above, Namaskara is comparatively a suitable and economical form of exercise from many points of view, to men and women, boys and girls. So, the Raja of Aundh, as an eminent physical culturist of immense experience advocated daily practice of Namaskaras to all and he has fixed the number of Namaskaras as under:—Age 8 to 12-25 to 50 Namaskaras., 12 to 16-50 to 100., 16 to 40-100 to 300., 40 to 60-300 to 100.

After 60 years, the practice of Namaskaras should be continued according to individual strength and stamina. It is always congenial to one's health to practice a few Namaskaras daily and regularly rather than practising 1000 or more Namaskaras in a slip-shod way i.e. at times many and at times none. This latter mode is decidedly detrimental to one's health, leading to abrupt life end.

Namaskar is called *Sashtang Namaskar*, because of contact of eight limbs to the ground, namely, (1) the fore-head (2) chest (3) two palms (4) two knees (5) two toe-parts.

A rectangular space seven feet long and two and a half feet broad, is quite sufficient for one to practise Namaskara. The ground should be rather hard and rough so as to prevent the palms and toes from slipping and digging. Fit loin cloth will be a proper dress for men and light garment with a little loose blouse will be duite good for women at the time of practice of Namaskaras. This exercise particularly brings into play digestive organs, heart muscles, lungs and the whole muscular system and strengthens the entire body-frame. The whole body-system is regularised like a clock and persons indulging in this sort of exercise enjoy sound health without any fear of deterioration throughout life.

This individual sort of exercise is analysed, organised and adapted to uniform mass physical activities by the Rajesaheb of Aundh as under:—

At the count one, stand with your hands folded (No. 1). At two, bend at waist with knees straight and palms resting on the ground (No. 2). At three, straighten your left leg behind (No. 3). At four, also straighten your right leg behind and place it by the side of your left foot. Keep your hands straight at elbows, stiffening your body at waist (No. 4). At five, bend your hands at elbows and contact the ground also with knees, chest and fore-head (No. 5). At six, move your chest forward, with eyes upwards (No. 6). At seven, push your

body back into the position illustrated in No. 7, with hands and legs straightened. At eight, lift up your right foot and place it between your hands as in No. 3. At nine, bring your left foot in line with your right foot, keeping the body bending as in No. 2. At ten, return to the starting position. (No. 1). It is stated above that at the count three the left leg should be straightened back and at the count four the right leg is then to be straightened. It is not necessary that the left leg should be straightened first, there should only be alternate moves of the legs.



1- 4- 6- -2 -3 -5 -7

Plate 130 Nos. 923-929

Clean the piece of ground on which you want to practise Namaskaras. Stand with all your limbs straightened and hands folded (No. 1). Contract your abdomen inward as much as possible and take in sufficient breath by nose until your lungs are full of pure air.

Control your breath and bend down as in No. 2. When you want to breathe out, the process should be done through the nose. The mouth should never be used for breathing purposes.

Place your left foot far behind and touch the ground with your left knee. Bend your right knee forward and below your right arm-pit, following the position illustrated in No. 3.

Take your right foot back and in line with your left foot, maintaining the breath-control. Balance your body on toes and palms as in No. 4. Here keep the limbs of the body perfectly straight.

Continue the breath-control, place your knees on the ground. Touch the ground with your chest and forehead, without allowing the nose-tip to touch the ground (No. 5). Contract the abdomen inward and breathe out.

Bend your back, straighten your hands with eyes upward to the ceiling, Breathe in slowly. Palms, knees and feet should rest on the ground as in No. 6.

Control your breath and bend as in No. 7. Go through the positions 3, 2, and 1 and begin again.

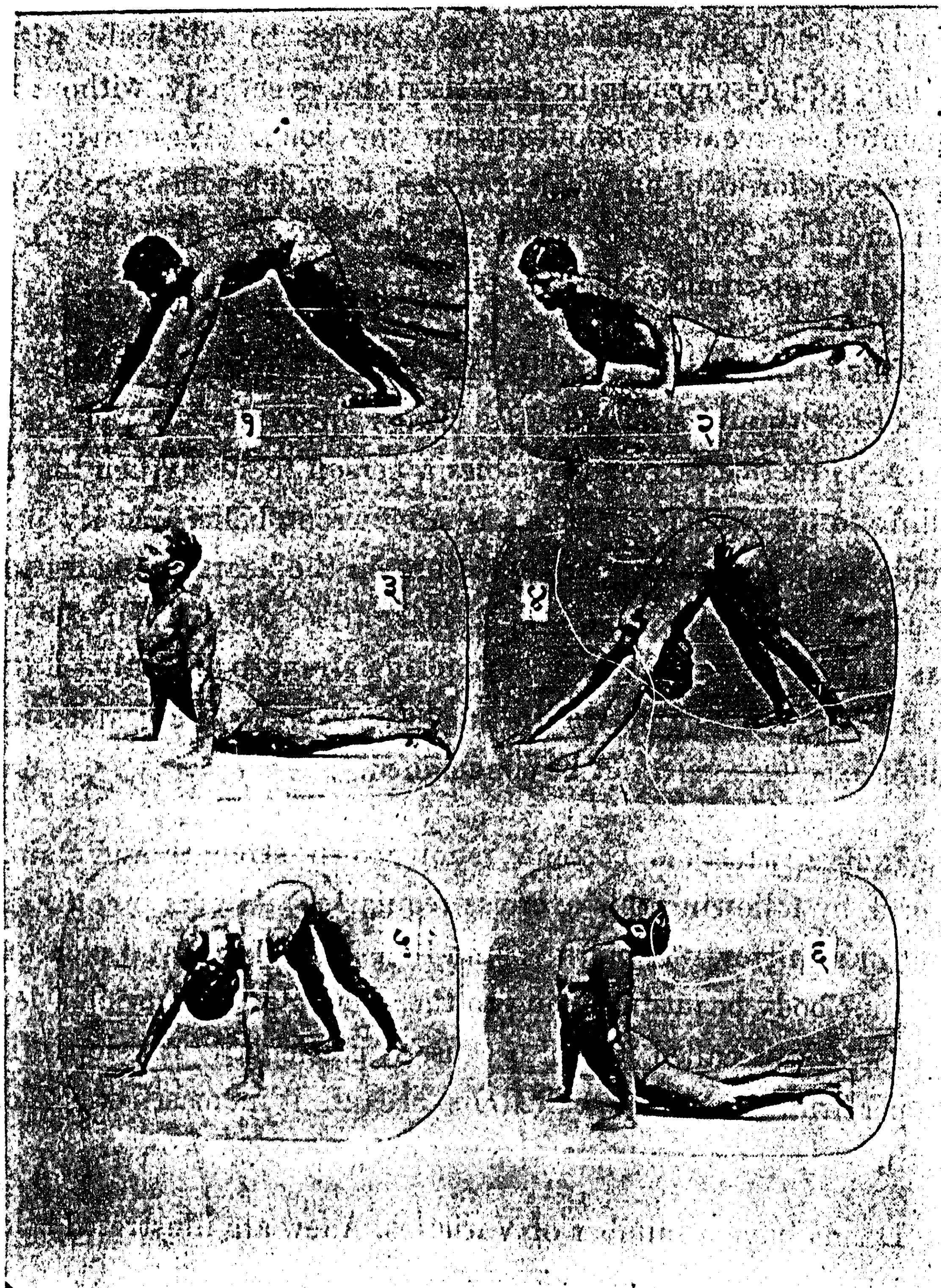
(II) Dands (Press-ups)

Introduction :—Dand is the most prominent effective and popular form of all Indian Physical Exercises. It does not require the aid of any special apparatus. It gives exercise to all limbs within a short time, and deserves to be practised by everybody, without being disappointed as regards its effects on the body. Western countries follow various forms of physical exercises, in which some type of Dand is incorporated. They also advocate the exercise of Indian Dands, owing to its more remarkable effects.

This form of exercise claims its special advantages in the acquirement of health and strength. It brings into play all the sinews of the body. Practice in Dands enables a person to strengthen his heart, according to his capacity. It is a totally wrong belief that the practice in Dands brings extra-ordinary pressure on the heart and consequently weakens it and the body. This fear arises only when the person increases the number of Dands beyond his strength abruptly. Extremes in any form are dangerous to life and the exercise in Dands for the reason of extremes need not be condemned.

Indian wrestlers become renowned in strength and stamina in the world, by following this exercise regularly. Always practise Dands in front of a mirror. It gives you an indescribable mental pleasure and makes your body beautiful owing to the symmetrical muscular development of it. It is called 'Dand' because it particularly develops "Dand" i. e. upper arm. It is also called *Jor* because it increases one's *Jor* i. e. strength.

Dands have a number of Varieties. A few are illustreted below :—



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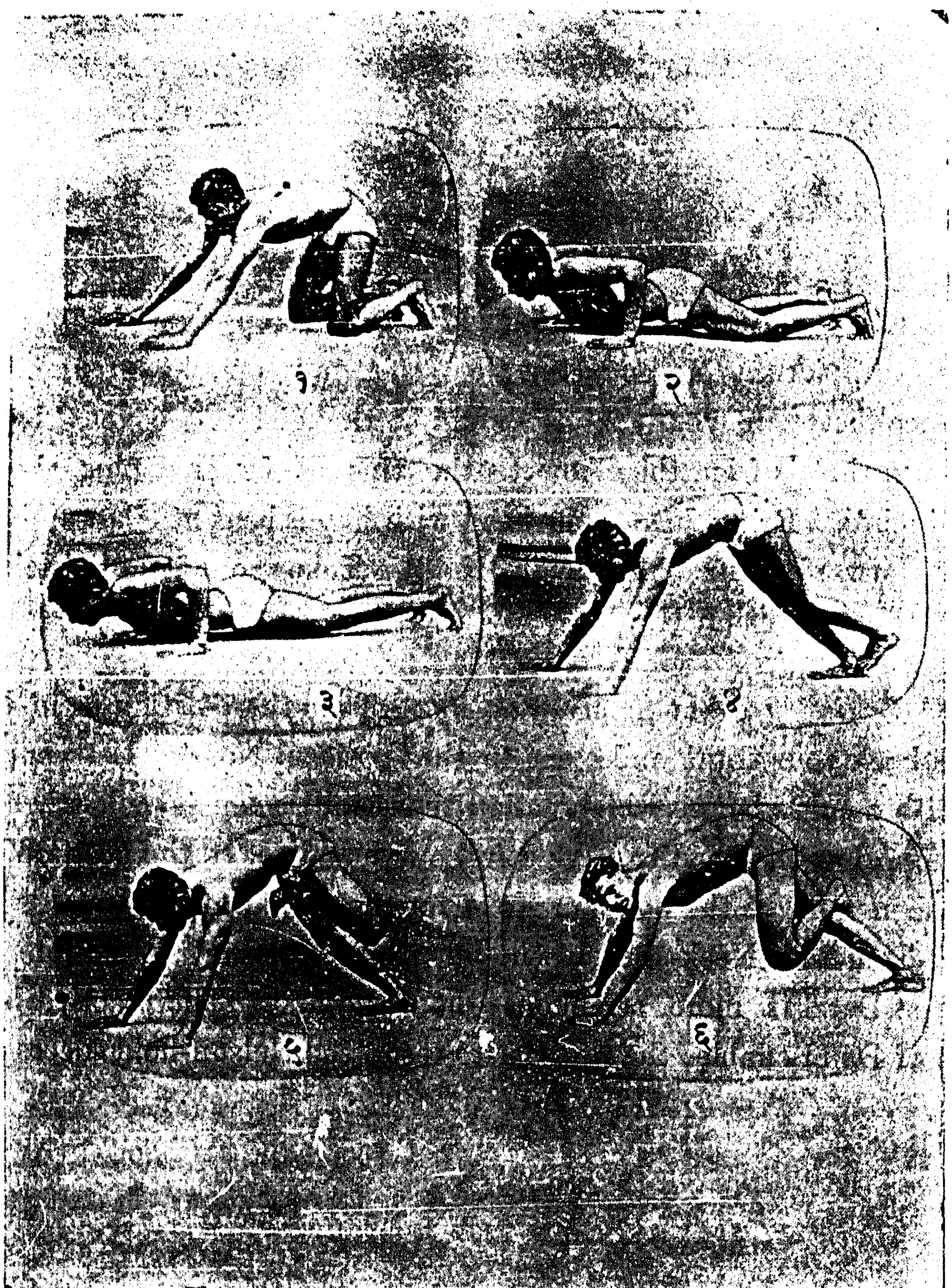
3- -4

5- -6

Plate 131 Nos. 930-935

(*A*) *Ordinary Dund-First Variety*:—Keep your body on all fours as in picture No. 1. Rest the soles fully on the ground. The distance between your palms should be the distance covered by your fore arm that is from the elbow to the tips of fingeres plus three or four inches. Bring down your head with hands bent at elbows (No. 2). Push forward your chest as in No. 3. Take your trunk back and come to the position No. 1.

Ordinary Dand-Second Variety:—Take the position as in No. 1. Push back your trunk and come to the position No. 4. Let your head go with a curve before which action the scapulas touch each other as in No. 5. Allow the head to have a full curve and get to the position No. 6 and then come to the position No. 1 for the next Dand. In this from Neck-bend and Neck-stretch should receive special attention. This form of Dand is more strenuous than the first. The practice in this form of Dand enables the wrestler to resist the Nelson-hold successfully.



1- -2

3- -4

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Plate 132 Nos. 936-941

(*B*) The two Varieties of Dands described below are easier types of Dand and hence should be practised by beginners.

Dand by kneeling :—Let your palms, knees and toe-parts rest on the ground as in No. 1. Then jerking your body backward and bending your hands at elbows let the head go further nearer the ground as in No. 2. Taking your body back again, straighten your hands and come to the original position No. 1.

Half-Dand :—Take position as in ordinary type of Dand mentioned before. Take the body nearer the ground as in No. 3. Then without lifting your hips up, balance your body by stretching your hands straight. Look straight and dive again and have press-ups.

Dand on one leg :—Apply your left toe-part to your right heel as in No. 4 and practise Dands. Try some Dands in this way and then change the position of legs by applying right toe-part to your left heel. In this Variety, muscles of hand get strengthened soon.

Dand on one leg the other leg being lapped :—Keep ready as in ordinary Dand. Then bend your left leg at knee and take the sole up to the right thigh as in No. 5. Try Dand in the same position. Alternate the position of legs and try Dands.

Dand by fixing ankle-bend on the knee-hollow of the other leg :—Take the position of legs as in No. 6 and try Dands. Interchange the position of legs and try Dands. Your hand nuscles will get enormously strengthened.



Plate 133

Nos. 942-947

(*C*) *Dand on one leg keeping the other unsupported* :—Let your left leg be unsupported and be ready for Dand as in No. 1. Try Dands without touching any part of that leg to the ground. Change positions of legs and practise Dands.

Dand by taking legs alternately between your hands :—Try an ordinary Dand but instead of taking your body backward, fix your left leg between your hands by bending it at knee as in No. 2. Then get the leg back and try ordinary Dand. Thus alternating the leg-moves practise Dands.

Dand by keeping legs alternately between your hands :—Keep your left leg bent at knee between your hands as in No. 3. Try Dand. Alternate positions of legs and try as many Dands as possible.

Dand by placing and withdrawing a leg near your hand but outside :—Bend your left leg at knee and place it on the ground outside your left hand as in No. 4. Then get it back to its normal position and try Dand. Alternate positions of legs and try Dands.

Dand by keeping legs as in the former feat :—Keep the leg in a bent position as in No. 5. Try Dand. Alternate position of leg and practise.

Tiger-position Dand :—Try ordinary Dand. Take the left leg bent at knee between your hands. Lift your hands up, have a bend to your back and keep balancing as in No. 6. Then apply palms to the ground, take back the leg and try ordinary Dand. Alternate leg positions and try Dand.

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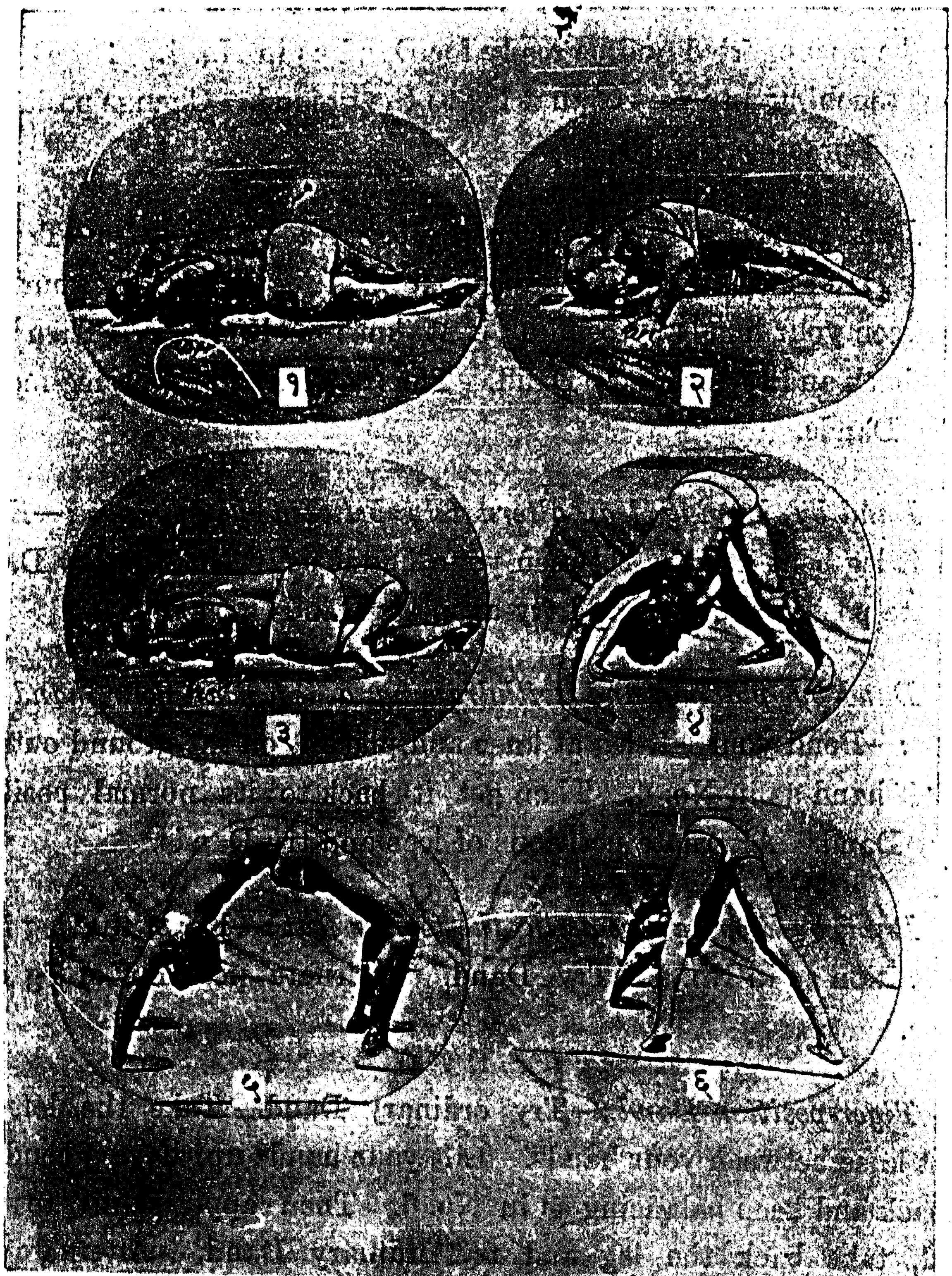


Plate 134 Nos. 948-953

(*D*) *Arm-pit Dand* :—Take starting position as in ordinary Dand. Bend your chest between your hands. Lifting the waist a bit up twist the trunk by pushing your head in right arm-pit as in No. 1. Recover your first position and the twist of the trunk by pushing your head in left arm-pit as in No. 2. When this twisting of trunk is going on no part, except the palms and toe-parts, of the body should touch the ground. This makes the muscles of the back very strong and your chest gets expanded.

Arm-pit Dand by lifting legs alternately :—This Variety is the same as above but with this difference that when the trunk is twisted to the right you have to lift the right leg and take it beyond your left as in No. 3. When coming to normal position you have to get back this lifted leg to its normal position. Thus while twisting your trunk to the left, the left leg is to be taken beyond your right leg. Try Dands by thus alternating your leg positions.

Curved Dands :—Take position as in ordinary Dand. Move both the legs to your left slowly and twisting your body come to the position as in No. 4. While twisting the trunk your hands must remain fixed on the ground. Take the body still to the left, lift the right leg and take it beyond the left. Your body will have the curved turned position as in No. 5. Then let your legs move slowly to your right hand. Lift the left leg and take it beyond the right as in No. 6. Then move legs slowly and come to your original position; you have thus to move in a full circle by fixing your palms at the same position. Then try in the reverse manner.

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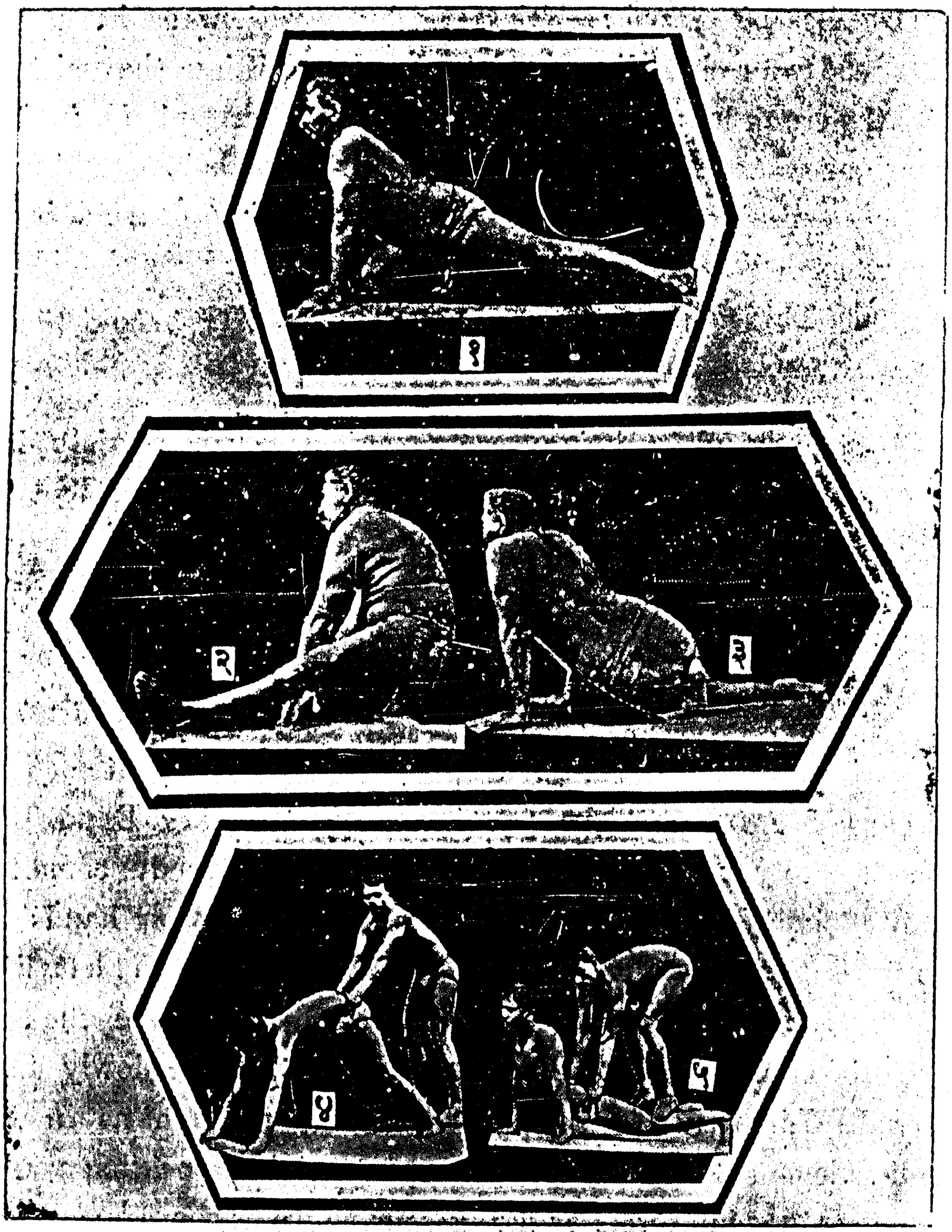


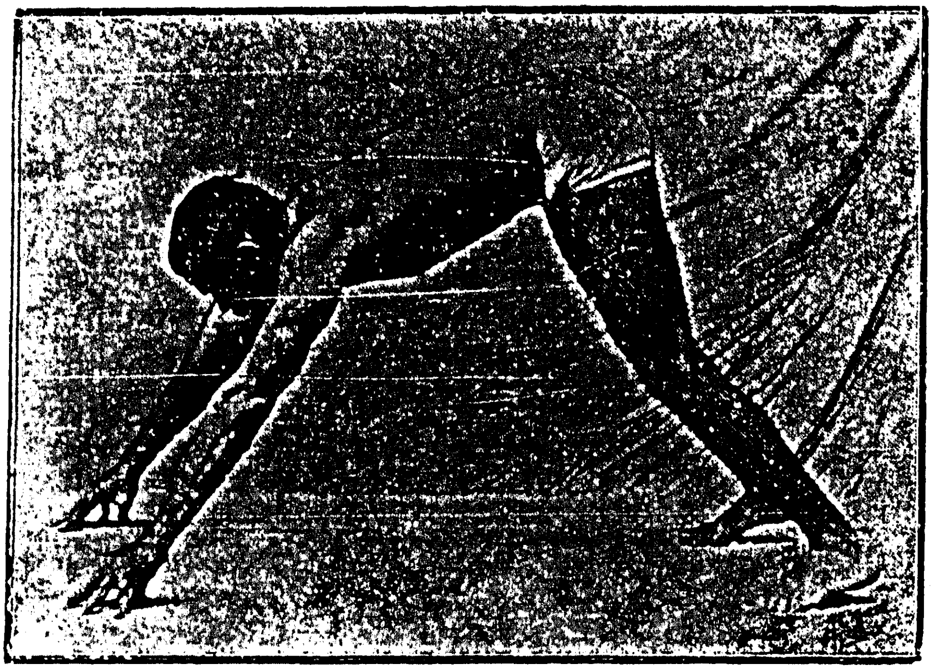
Plate 135 Nos. 954-958

(*E*) *Chakra-Dand* (*Taking a circle by the leg*):—Practise ordinary Dand. Lift up your right leg, and place it forward with the knee between your hands, with the chest and head raised up as in No. 1. Keep your left leg straight. Keep the balance of your body on your right foot, lift up your left leg and give it a circular movement as in No. 2. Take balance on your right foot. Lift up smartly first your left hand and then right hand, allowing your left leg as it were to describe a semicircle with your right foot as the centre. Do not stop the circular movement until the leg comes to its own position. While doing this rest your hands smartly again on the ground for raising your right foot a little to allow the left leg to complete its circle. The hands are to be lifted turn by turn to allow passage to the leg. Quickly place your right foot again on the ground. Take the position as in the ordinary Dand and practise Dands thus. Afterwards try this circular Dands with your right leg. This sort is a little bit difficult. But practice will enable you to learn it quickly. It makes the body light and active.

Dands Allowing another person to stand on your heels taking support of your heels and waist:—Ask another person to stand on your heels, holding tightly your loin-cloth as in No. 4. Repeat simple Dands as usual. First lift a child, then a boy, then an adult, thus gradually increase the weight to be lifted on your heels. This exercise progressively increases the strength of the performer.

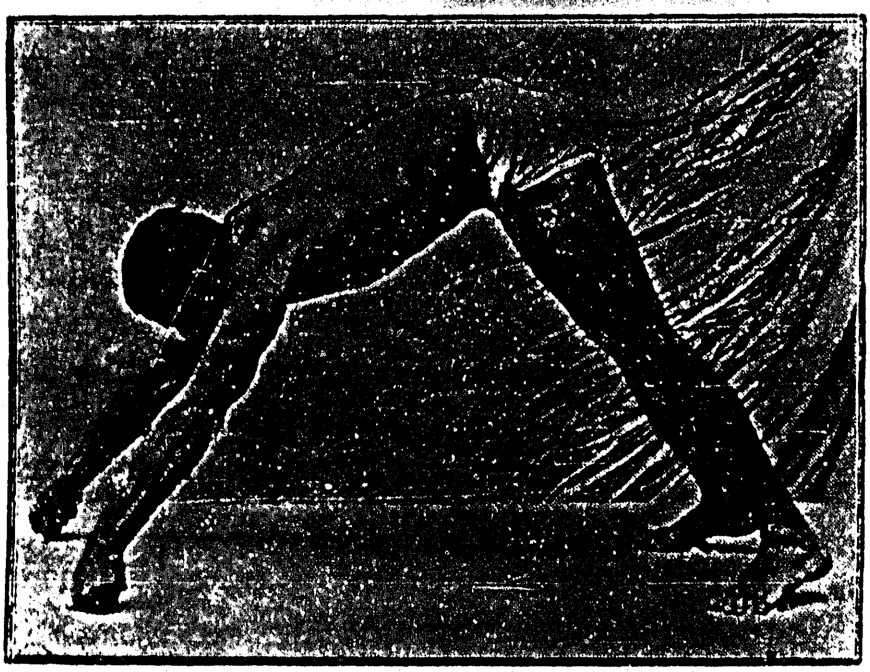
Dand Allowing a person to stand taking support of the hollows of your knees and the waist:—Aks your companion to stand on the hollow of your knees holding your loin-cloth with his hands (No. 5). Repeat Dands as many times as you can. In this sort also, the weight of the companion to be lifted should be arranged progressively. This is also a good exercise to increase strength progressively.

(*F*) *Dand with finger-tips on the ground*:—Dands can be practised with resting finger-tips on the gound (No. 1). This form strengthens fingers particularly.



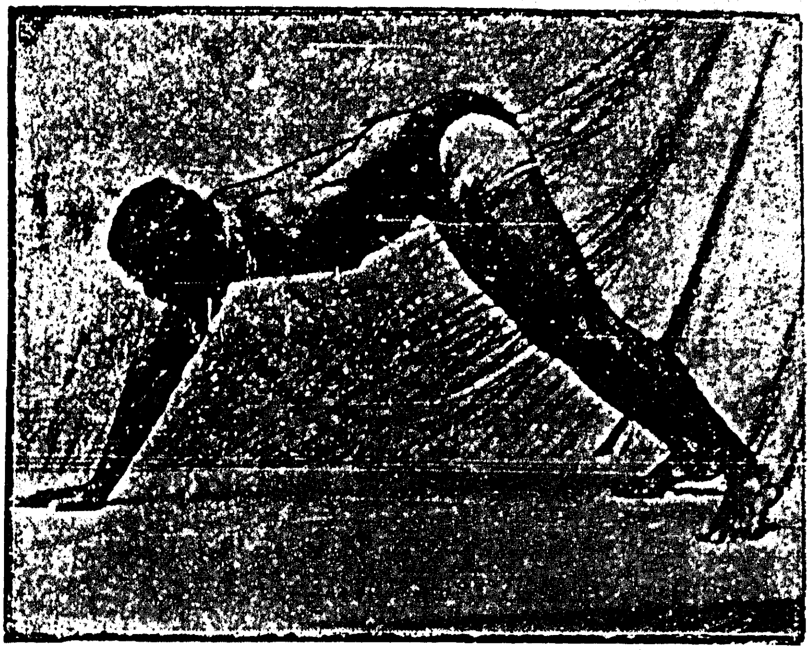
No. 959

Dand with thumbs on the ground:—The same can be varied by resting thumbs on the ground (No. 2). Thereby thumbs become strong.



No. 960

Dand with one plam on the ground :—This variety requires only one palm resting on the ground (No. 3). In initial practice, the help of somebody may be taken lest the body should fall down. After regular practice you will get a good hold on this exercise. The palms may be alternated for giving practice to both hands.



No. 961

(III) Baithaks (Deep Knee-Bends)

This exercise is supplementary to Dands. Dands give a prominent shape parlicularly to arms and chest while Baithaks shape calf muscles and thigh-muscles, tending to develop wonderful stamina of the performer. These two exercises enable Indian Wrestlers to become invincible in obtaining strength Generally the number of Baithaks should be double the number of Dands. Baithaks make the wrestlers firm of foot-work in wrestling. Quickness in Baithaks develops quickness of body-movements and the repetition increases stamina. Thigh muscles are the longest and strongest muscles of the body and Baithaks, running and jumping make leg-muscles brawny and strong. European Wrestlers are generally weak in leg strength and hence they fall easy victims to Indian Wrestlers. European wresllers coming in contact with Indian wrestlers are now slowly realising the importance and need of Baithaks in developing leg muscles.

Baithaks on toes, simple Baithaks on full soles and jumping Baithaks are some of the varieties practised by Indian Wrestlers. In the initial stage of practice in this form of exercise, calf-muscles and thigh muscles ache a little, but constant daily practice without stoppage stops the complaint and increases the vigour, stamina and suppleness of the performer.

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Plate 135 Nos. 962-966

Baithak holding a stick in hand :—Stand straight holding a sufficiently long stick in both your hands (No. 1.) Then bending your knees you are to sit down and then get up and come to the original position. While sitting you are to keep your head straight. The beginners are advised to take support of the stick, because it gives less strain to their legs. When you have enough practice you can sit on your soles without taking support of the stick.

Simple Baithak-First Variety :—Stand straight keeping 18" distance between your feet. Hold your left wrist by your right palm and keep the soles parallel as in No. 2. Then bend at knee and come to the position as in No. 3. Let your hips touch the heels. While taking this position your combined palms should come forward through your knees as in No. 3. Your knees should not stretch beyond the line of your toes. Bring your chest forward while standing.

The same can be practised by moving your toes base backward and forward.

Simple Baithak second Variety :—Stand as in No. 4. This position is called the standing position for Baithak. Then bend your knees and sit down as in No. 5. In this simple Baithak also the thigh muscles grow strong and the thigh gets good shape.

The same can be practised by moving your toe-base backward and forward. This makes the body light and gives nice stamina.



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7- -3

-1

6- -4

-5

Plate 136 Nos. 967-973

Baithak standing on toes :—Sit down on toes with legs bent at knee (No. 1). Get up smartly on toes and come down in the same way.

Baithak while standing in bent position :—Take the bending position and touch both palms on the ground (No. 2). Then sit down and get up again, keeping the palms fixed on the ground.

Baithak touching knees to the gronud :—Take simple Baithak, but while sitting touch the ground with your knees (No. 3). Then stand straight again without taking support by your hands.

Slow Baithak :—Stand straight or on toes and try to sit down slowly (No. 4 and 5). Then stand slowly. This method of sitting slowly and rising slowly to the original position gives more strain to the legs.

Half Baithak :—Stand straight and take half Baithak (No. 6) and stand again.

Plant your right sole on the ground and bend at your left knee, with fists closed. Alternate the positions of your feet quickly and thus practise Baithaks (No. 7).

Practice in these various types make the performer nimble, supple and vigorous, Guard against over exercise and over-straining. Limitations in this practise are to be determined and fixed by the performer himself according to his experience.

Indian Wrestlers use stone-rings of different weights round their necks while practising Baithaks, to increase the strength of the leg-muscles and make the foot-work firm.

Some Indian Wrestlers repeat these Baithaks even four or five thousand times, to increase the stamina and resisting power. The increase in the number of Baithaks should be gradual.

Baithak on one leg byholding ankle :—Stand holding the left ankle by your left hand as in No. 1. Try Baithaks keeping the hold in tact. After trying same Baithaks, hold the right ankle by right hand and try.

Baithak on one leg by keeping the other leg stretched :—Try Baithak on one ieg with the hands and the other leg stretched, Try to stand in the same position.

Baithak, taking some one on Shoulder :—Allow a man to sit at ease on your shoulder. You hold his calf parts by your hands and try Baithak as in No. 3. Try to take heavier partners as you get accustomed to this sort of Baithak. This gives a great strain on your leg-muscles. You should not try many such Baithaks. It all depends on how you develop your strength.

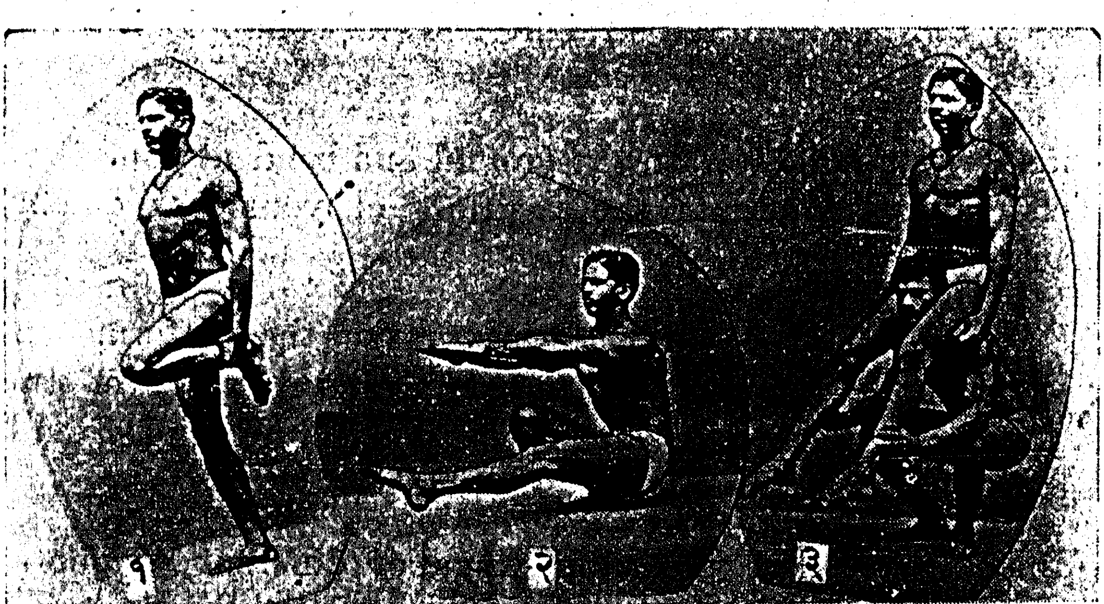
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Plate 137 Nos. 974-976



No. 977

Prof. Ram-murti Naidu of India.

(IV) Prof. Ram-murti Naidu's system of Physical Exercises

Prof. Ram-murti Naidu of India studied and practised both the oriental and occidental systems of physical culture and divised his own system of physical culture which combined the merits of both. The following summary of his system gives a bird's-eye-view of his own endeavour in this direction. He has made it interesting to the performer.

Dands and Baithaks lead to the all round development of the body but not to the development of any specific limb prominently. Prof. Sandow, an European Physical Culturist devised special exercises for the development of special muscles. As for example, biceps can be developed prominently within a short time by daily exercises with Dumb-bells. The exercises with the help of the chest expander develop the chest muscles beautifully and so on. Prof. Ram-murti incorporated these principles in his own system.

In his exercises, he includes particularly the following varieties.

(1) *Walking Exercise* :—In Fast walking the distance between the steps should be three feet. The speed in walking may be increased upto 7 miles per hour. Such a vigorous walk upto ten miles every day, at a stretch, will work wonders. While walking, jerk your body a little forward. The following hints deserve notice while walking. (a) Long steps' (b) Fast walking (c) Regulated breathing (d) If the right foot is forward the right hand should be backward.

Begin by one mile walk and gradually increase it to ten miles according to your strength.

(2) *Running* :—This running is different form competitive running. In races, speed is acquired only when we run on toes. In running as a regular exercise, soles should completely touch the ground and slow running for a long time increases one's stamina and heart-and-lung capacity. The following hints are noteworthy.

(a) Complete breathing. (b) Stretch head, neck, back, abdomen, and the waist. (c) Distance between two steps should be proportional to one's height and it should be maintained throughout running.

Such running prevents cold, coughing, asthma, indigestion and constipation.

Begin with a furlong of running and gradually it may be increased up to a mile and a half. Fifteen minutes daily running is quite sufficient. The speed may be 5 miles per hour. This exercise should not be done by old men over 60 and children below eight because their sinews are not adequately strong to bear the strain involved therein.

(3) *Abdomenal Exercises* :—These exercises prevent indigestion, constipation and keep intestines always fit. These exercises may be practised by men and women, boys and girls (Young and old).

(4) *Side-bending Exercises* :—These exercises include calesthenics requiring the movements of calves, neck, shoulders, arms, spinal collum, ribs etc.

(5) *Dands* :—He advocates Dands and Baithaks after fourteen years. The following hints are worth noting.

(a) Fix and maintain the distance between palms and feet. It should be according to one's height. (b) Breathing should be regulated and maintained throughout exercises. (c) The number should not be increased beyond limit. (d) Begin with three Dands and reach upto 200 gradually. After forty, the number should be less. At seventy it may be upto 12 or even less.

(6) *Baithaks* :—The hints in these are almost the same as those in Dands.

(7) *Lezim Exercises* :—Lezims of different weights should be used, according to one's strength. The increase of weight therein should be gradual.

While taking these exercises, eat wholesome diet including milk, butter, almonds and lead a simple natural life. Do not be addicted to bad habits. Be regular in enjoyments. Check your passion. Control your breath to get mental tranquillity. Take rest for a day in a week and bathe with hot water after a dainty massage. Maintain concentration of mind while taking exercise.

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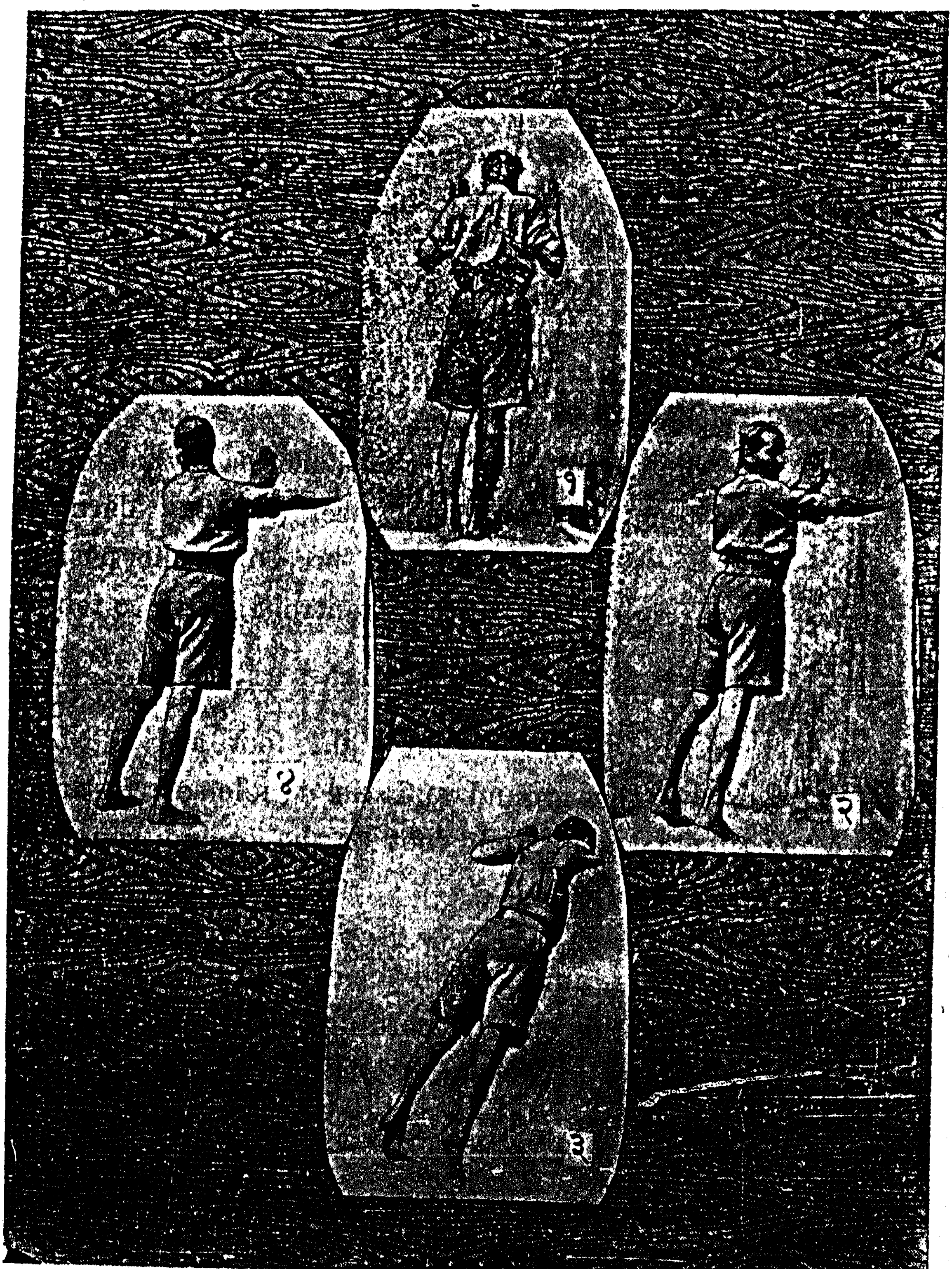
Plate 138 Nos. 978-981

Running :—Stand as in the picture No. 1 with a distance of about 6 inches between feet, fists closed and thumbs stretched up. Press your ribs with your arms. The distance between your fists should be about your forearm.

When you run, bend your right knee backward inorder to touch your right buttock with your right heel (No. 2). Turn a little back to see your right sole. Control your breath in this position and stretch sinews on the right side. Breath control for five to ten seconds is quite sufficient.

Bring down and forward your right foot as in No. 3 with toes pointed towards the ground and the whole sole resting on the ground. After placing your right foot on the ground, you should lift your left foot in the same way.

Follow the same hints as in the case of the right-foot-work. Continue running in this way according to your strength and stamina (No. 4).



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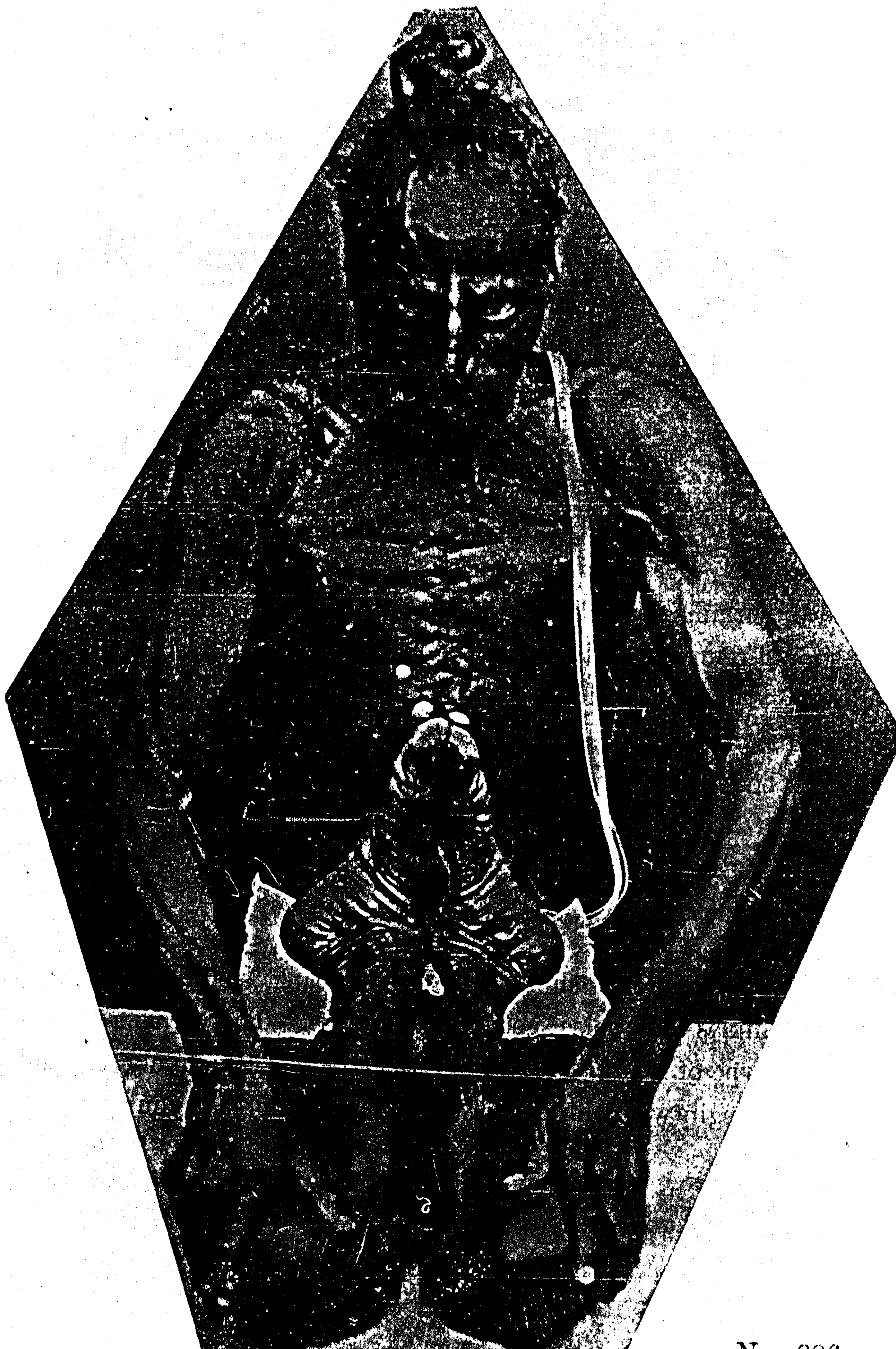
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Plate 139

Nos. 982-985

Exercise at a wall :—Stand facing a corner in a room resting your hands on the side walls as in No. 1. As in case of ordinary Dand, keep the distance between two palms as half of your chest measurement. Let your legs be six inches apart from each other and these should be at a distance of three steps from the corner, Then straighten your hands at elbows and stand lifting your heels as in No. 2. Turn your neck to the right and breathe out. Then bring your neck straight in front, breathe in and bend forward in the corner by applying your chin to your chest. Here bend your hands at elbows push your body forward by jerking your chest in front as in No. 3. Here your upper arms should remain parallel to the ground. The elbows then should go quite at the back and breath should be held in. The scapulas should meet each other. Afterwards straighten your hands and draw back your body. Turn your neck to your left and stand on your full steps as in No. 4. While you are coming to this position you should breathe out fully. When you go through all these four positions you complete one action.

In this exercise shoulders, chest, back, hands, legs, waist, abdomen, ankles and soles get good exercise. This is as a matter of fact easier type of Dand. Particularly the chest gets finely expanded. You should begin with three such actions and increase your practice to twelve actions.



No. 986

Shri. Ramachandra H. Pentar, Gwaliar (doing Kandapeedanasan).

(V) Yog-assanas (Poses in meditation)

Asanas are physical exercises enabling the body to be physically fit for the meditation of God. Their immediate aim is to gain health and hapiness and their final goal is to attain mental tranquility leading to final absolution i. e. absorption into God which is the end and aim of every one in this wordly existence according to Indian Phylosophy. Asanas is the most ancient form of Indian Physical Culture.

According to these two aims, Asanas are generally divided into two principal groups: Cultural and Meditative. Shirshasana, Sarvangasana etc. form the cultural group while Padmasana Siddhasana etc form the Meditative group. Physical Culturists seek the physiological advantages and Spritual Culturists are anxious to secure spiritual advantages. Both the physical and spritual culturists are unanimous in practising Asanas with a view to maintain the nervous and the indocrine systems in excellent health; because through these two systems the health of the whole human organism can be secured. Spiritual culturists seek the additional aim of final absolution referred to above.

Yog-Asanas mean Asanas for Yoga i. e. mediation which is based on the assumption of the interdependence of body and mind. Yoga in Indian Phylosophy prescribes exercises both for the body and the mind. So that the two might develop themselves in a sprit of co-operation to such a balanced physiological condition that they should cease to enslave the human soul. Yogees (Ascetics) are convinced that the soul, thus freed from the thraldom of body and mind, realizes its boundless existence of infinite bliss.

In our country indulgence in Asanas can be historically traced to far, far ancient days. The system of these exercises was preferred by the old and the young for the permanent merits ingrained into it, viz. easiness, faultlessness, and inexpensiveness. Even women preffered some exercises therein. Of course, pregnant women should not do them during the period of pregnancy. This system does not require any apparatus nor big space the minimum needs are a soft covering for the ground, clean quiet place 5 ft. by 3 ft. and light covering for the private parts.

These exercises do not entail the violent movements of lungs and heart. They do not lead to over-exertion. They encourage natural

contraction and expansion of sinews and vigourous blood-circulation into nooks and corners of the body so that the processes of anabolism, metabolism and catabolism function regularly, contributing to invigourating health. The body thereby gets a regular supply of the nutrition and develops naturally according to the age of the performers.

These Asanans are too numerous to be illustrated here. The permutations and combinations of them may reach the number to thousands. But they are generally analysed into 84 exercises. Some prefer the number 32 for their practical purposes. The readers in this connection are advised to study Asanas from popular Yoga Volumes written by Shrimat Kuvalaya nanda (Printed by Y. K. Padval at the Tatva-Vivechaka Press, Byculla, Bombay) in which the author has scientifically discussed, illustrated and pointed out the merits of Asanas. We have endeavoured here to illustrate a few common and simple specimens.

The science of Yoga allots 15 minutes for each Asnan but we, from experience, can assert that half an hour every day for a few Asanas in the morning (preferably after bath) can keep the body in a fit condition, always free from diseases, creating thereby a confidence for a long life.

Valuable Suggestions :—While practising Asanas, concentrate your eye-sight on the tip of your nose. The thumb and the adjacent pointed finger may be pressed on the nose when needed. The processes of inhaling (Purak) and exhaling (Rechak) should be kept slow and gradual. Asnas should be related to breath-control. Practice and self-experience therein will guide you properly. Practise deep breathing slowly and when breath is to be controlled, press your chin on the chest. Experts can control all the five breaths (Prana, Apana, Vyana, Udana, Samana) Try to pull up the sinews from the Anus, pull the abdomenal muscles inward making it a cavity and continue the state as long as possible. In the beginning you cannot get success but by and by you will become expert therein. This state is Kumbhak (Breath-Control). It is the key of Asanas. It increases strength stamina and spiritualism. Purity of body and mind depends upon it. The blood circulation becomes free and complete and the digestive system functions efficiently. Dirt of inner organs is regularly excreted and the whole bodily system is kept scrupulously clean, without giving any scope for disease to creep in.

For everyday practice Shirshasana, Halasana, Sarvangasana, Vrischikasana, Urdhwa-Padmasana, Baddha-Padmasana, Mayurasana and a few more giving exercise to abdominal muscles are quite sufficient.

Shirshasana bathes brain by pure blood and thus refreshes it and develops its power of memory. Vigourous inhaling and exhaling for a short time while performing this Asâna enables you to clean out your nasal excretions and keep you ever free from catching cold. It keeps you free from headache and can even cure headache. It delays considerably the process of turning black hair into grey hair due to old age. It keeps your senses keen and alert. It enables the glands to function properly and regularly so that the health of the whole bodily system can be efficiently controlled. When the performer does not fall ill, the growth of the body becomes natural, weakness gets a little chance to set in and long life, therefore, is naturally insured.

Diet etc :—The performer should keep his diet simple and natural according to the climatic conditions of the place where he stays. Regularity and adequateness should be observed as far as possible. His daily diet should include milk, butter and butter milk, as much as possible. Always eat fresh food. Stale food should be avoided. Regulate your diet according to the needs of your appetite. Avoid always unwholesome items of food. Do not over eat. Practise tranquillity of mind. Try to control your anger always, do not allow yourself to be carried away by fits of ill-temper. Try to control your passions; do not be led away by them. Do not indulge in things which will irritate your passions and powers of sensual enjoyments. Engage yourself adequately in your daily work and insist on getting adequate sleep. Control your enjoyments by preserving your celebacy as much as possible. If these suggestions are observed always, you will form good habits which will enable you to keep yourself ever young and you will be able to take the miximum advantage of this wordly life, during which you can do good to yourself and more to others when the whole life is free from diseases, and you may easily attain the final be-attitude at the end of your life.

On account of specific allround advantages and quick good results of the practice of Asanas in the Oriental System of physical culture, even the occidental systems of physical culture are offering a place of paramount importance to these Indian Asanas contributing to human health and happiness.

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Plate 140 Nos. 987-991

A few typical Asanas are described below :—

(*1*) *Badha Padmasan—fixed lotus pose* :—First try Padmasan (the lotus pose) as follows :—First sit down with legs fully stretched out. Then bend your right leg in the knee joint and fold it upon itself. Set the same in the opposite groin so as to make the foot lie stretching at the root of the thigh with its sole upturned. Then fold the other leg similarly and set it in the opposite groin. Let the heels press on the abdominal portion. After finishing Padmasan thus, instead of keeping your palms of the feet, get them at the back and hold the right toe by the left hand and the left toe by the right hand as in No. 1.

Indigestion, increase in acidity and constipation are removed.

(*2*) *Ushtrasan—camel pose* :—First sit resting on knees and toes. Then bend backward and place your palms on the sides of toes but in the same line. Let your head hang backward as much as possible as in No. 2. This Asan develops the abdominal muscles.

(*3*) *Ardha Matsyendrasan* :—Sit on your seat with your right leg bent at knee and the right heel touching the hip. Then take your left leg beyond your right bending at knee and the sole resting on the ground near the left knee. Touch the left toes by your right fingers and let your left hand go back bent at elbow as in No. 3. This Asana is advantageous to those who have extra fat on their bodies.

(*4*) *Matsyendrasan* :—The pose in this is almost the same with the following difference.

The right sole should be in the groin and the heel of the right leg should be touched by the left hand fingers as in No. 4. This Asana is much more difficult than Ardh Matsyendrasan.

(*5*) *Mayurasan—A peacock pose* :—You first kneel on your seat and bring your forearms together the palms resting on the ground. The elbow joints are close together thus they provide a fulcrum to support the horizontal body. The fingers can adjust the balance of the whole body. Stretch out the body in a straight line parallel to the seat. The forearms are not exactly at right angles to the seat, but are a little inclined to the front as in No. 5. Appetite is improved by this Asana.

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Plate 141 Nos. 992-996

(*6*) *Paschimatanasan—stretching pose at the front :*—First stretch out your legs on your seat keeping them close to each other. Then bend forward and try to catch toes by your fingers. The pull on the great toe secures relaxation and stretching of the posterior muscles of legs. Then you should bend still at the waist and try to touch the knees by your forehead as in No. 1. This also improves appetite.

(*7*) *Janushirasan—fore head tonching the knee :*—First sit on your seat with right foot stretched and left foot bend at knee. The sole of the left foot should touch the right thigh. Then bend at the waist and hold the right toes by both palms. The right foot should not bend at knee. While bending as mentioned above, try to touch the right knee by your forehead as in No. 2.

(*8*) *Padangushtasan—toe balance pose :*—First sit on the left foot with toes touching the ground and the heel touching your hips. Bend your right leg at the knee and let the right foot rest on your left thigh. Place both your palms on the waist as in No. 3. Ladies should not practise this.

(*9*) *Utthishta Padmasan—lotus-pose balancing on hands :*—Try Padmasan as mentioned before but instead of keeping your palms on the inverted soles rest your palms on the sides of your folded legs and try to raise the body balancing it on your hands as in No. 4.

(*10*) *Kukkutasan—cock-pose :*—Try Padmasan first but instead of keeping your palms on the inverted soles, thrust both the hands through the hollows of your thighs and calf points. Raise the body balancing it on your hands as in No. 5. Dullness is removed and body becomes energetic by this Asana.

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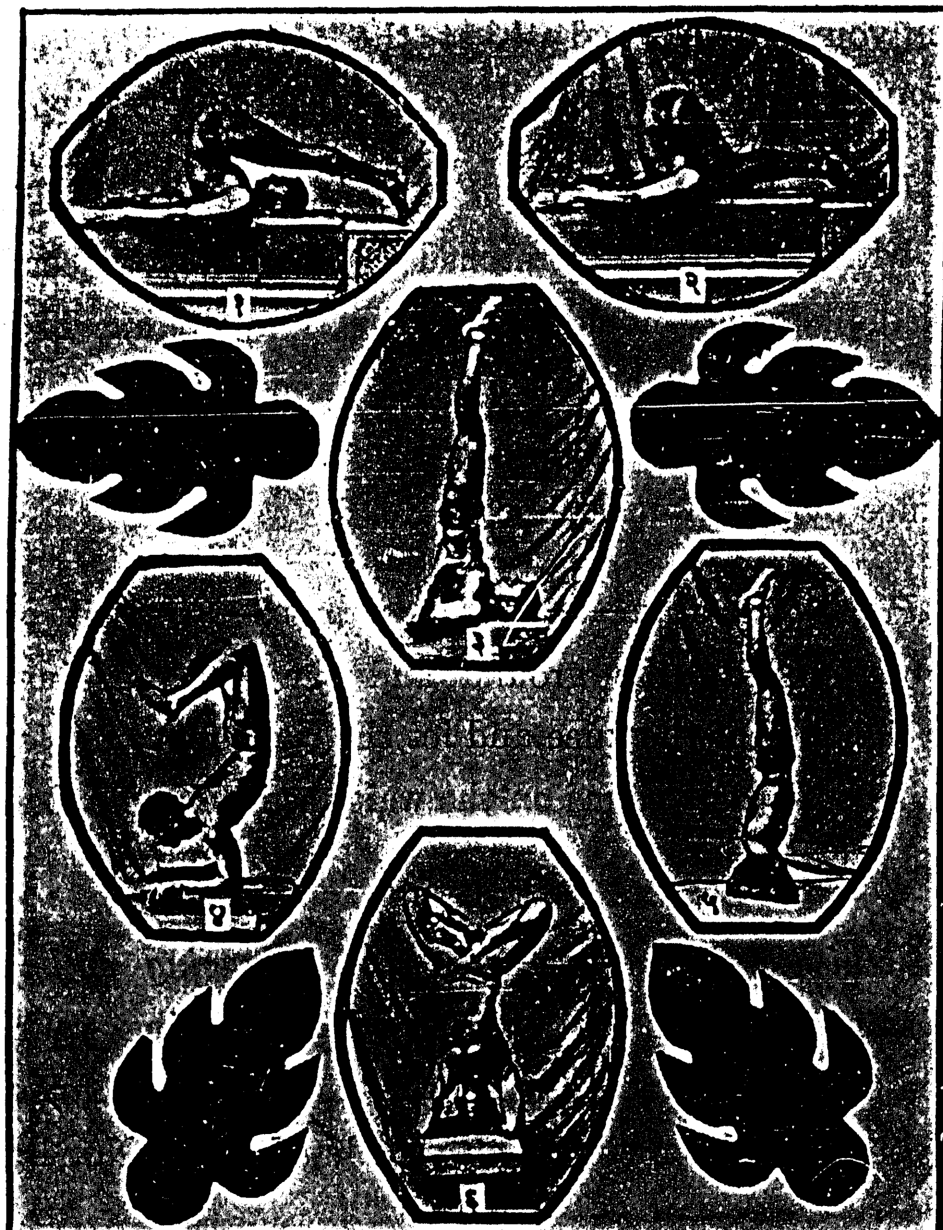


Plate 142 Nos. 997-1002

(11) *Halasan—the plough pose* :—First lie down supine on your seat. Slowly raise both of your legs through your hip joint till you make a right angle with your seat. This stage is half-halasan. Then try to carry your legs further beyond your head to such an extent that your toes touch the ground quite beyond but in the line of your head. All the while your hands are to remain stretched as in No. 1. Liver and spleen improve.

(12) *Karna-Peedanasan—ear press-pose* :—First try Halasan as in No. 1. Then bend your stretched legs at the knee and let your ears be pressed by knees as in No. 2.

(13) *Sarvangasan—Pan-physical pose* :—First lie down supine on your seat. Then try half halasan as mentioned above. When your legs thus make a right angle with your seat try to lift your back also so that the whole weight will fall on shoulders No. 3. Here brain gets supply of blood. Heart gets rest.

(14) *Vrushchikasan—Scorpion pose* :—First rest your forearms on your seat. Then try the balance by raising your legs. Then bend still more at the waist and try to bring the soles nearer your head as in No. 4. When you have sufficient practice you can touch your head by your soles. Abdominal muscles improve.

(15) *Sheershasan—Topsy-turvey pose* :—First you have to kneel on your seat. Then lock your fingers. Then adjust your forearms in such a triangular way that finger lock position is the main vertex. Then place your head at this vertex. Here you should touch the ground with back part of your head and not the front part. Then raise your legs straight and balance as in No. 5. In the beginning you may take support of a wall and keep a folded piece of cloth below your head. The brain gets supply of blood. The heart gets rest. Intellect and power of remembrance improves.

(16) *Urdhva Padmasan—Upward lotus-pose* :—When you have enough practice in Sheershasan then instead of keeping your legs stretched as in No. 5, you should fold your legs and keep your balance as in No. 6.

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Plate 143 Nos. 1003-1008

(17) *Tadasan* :—Stand raising right hand straight up as in No. 1. Your hand and particularly your shoulder muscles will get stretched. your back gets sufficiently stretched too. This yogic pose is very simple to practise. You can try this Tadasan by raising both your hands up simultaneously.

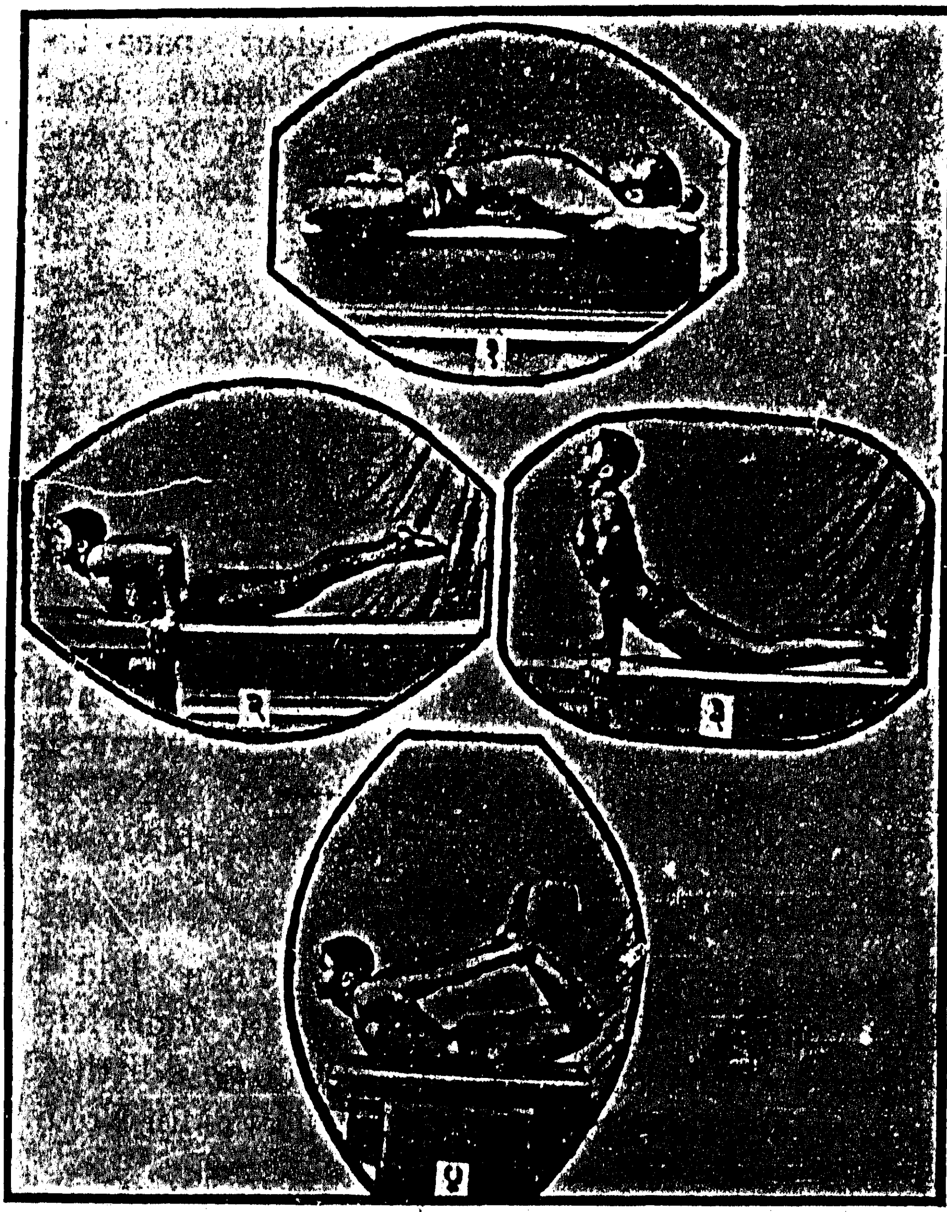
(18) *Konasan* :—Stand keeping sufficient space between your steps. Then try Tadasan by raising your left hand. Bend your right leg in the knee and try to catch the right toe by your right hand fingers as in No. 2. Keep your self in this pose for some time and then stand straight again. Then interchange the leg and hand positions, While bending to the right or to the left move slowly. The muscles of the back, waist, hands legs and abdomen get good exercise.

(19) *Utaktasan* :—Stand closing your steps and placing palms on the waist. Bend your knees slowly so that you came to the position as in No. 3. Let your knees be in line with your toes. Lift up heels throwing the whole weight on toe parts. For keeping balance let your trunk bend back a little.

(20) *Garudasan* :—Stand straight first. Fold hands as in No. 4. With a Namaskar pose. Entwine your right leg with your left by applying your right-sole side to the left leg below as in No. 4. When you get sufficient control in this yogic pose, try to sit slowly by closing toes of both the legs.

(21) *Vatayanasan* :—Stand straight. Then fold hands as in No. 5. Bend your sight leg and fix the sole in your left groin then bend your left leg in the knee and try to get down a little. Keep in this position resting your right knee on the left heel as in No. 5.

(22) *Chakrasan* :—Lie down on the back. Raise the waist part by balancing your body in a reverse bend position on palms and soles as in No. 6. The waist and the abdomen muscles get very good exercise in this pose. Try to rise up on legs raising your hands. This position can be got even in standing position. You have to bend your legs in knees and slowly throwing back your trunk and hands you can rest on palms and soles.



1— 2— —3 —4

Plate 144 Nos. 1009-1012

(23) *Matsyasan* :—Try Padmasan as described before. Then preserving the lap-position lie on your back keeping the folded hands below your neck. Care should be taken not to touch the ground by your waist while trying this pose.

(24) *Shalabhasan* :—Lie on your abdomen. Place your palms by the side of your waist. Then balancing your body-weight on hands, try to lift up the head, the trunk and the legs as in No. 2. In the beginning your abdomen-part may remain touched to the ground. Neck, abdomen, chest and legs get developed by this Asan.

(25) *Bhujangasan* :—Lie on abdomen. Place palms near your waist. Balance the body-weight from the waist up-ward on hands as in No. 3.

(26) *Dhanurasan* :—Lie on abdomen. Bend your legs at knees and take them at your back. Try to catch the Ankles by your hands as in No. 4. For this you must raise up your chest and knees as much as possible. In this, Back, Abdomen and Hand-muscles get very strong.

(VI) Horse-Riding

Man has tamed from ancient times the horse, the ox and the camel for domestic purposes. Of these the horse being more active and suitable creature to ride, it was used for travelling purposes when Railway trains were not introduced. It was extensively used for war purposes also. In India in ancient times there was four fold army. Elephant-riders, Horse-riders (cavalry) chariot-fighters and the foot-soldiers or Infantry. The horse played a very important part then, as it was indispensable in the second and the third type of army.

The selection of a horse has since then become a science. It is named as "Shali Hotra." There are books on this science in Sanskrit.

Horse-riding gives excellent exercise. Excepting the period, previous, and after the delivery, women also can conviently take up to this form of exercise. The horse is a fiery, active creature, hence it is not an easy job to ride and curb a horse of mettle. Riding a horse is a manly form of exercise. The Maratha army was famous particularly for its excellent cavalry. Raghunathrao, one of the Maratha Generals, marched right up to the limit of Northern India with his famous cavalry and made a name for his valour. His daily march was not less than 40 miles. Without a day's rest he took his army there, defeated the enemies and drove them out of India. The horsemen who undertook the invasion and came off with flying colours were not of mean order. They were all strong, and sturdy. Nanasaheb Peshva and Queen Laxmibai of Zashi had a very high reputation as horse-riders.

When Zashi the capital town in United Provinces was besieged, at the time of the war for Independance in 1857 A. D. she, taking her adopted minor son at her back, was able to cut off a tremendous distance, of nearly 52 miles at a stretch and reached safe to the Camp at Kalpi. Of late, Sardar Apte of Gwalior had achieved the fame of being expert in the art of Horse-riding.

Due to advance of mechanical warfare, the cavalry is comparitively left in the back ground. Even then, the art of horse-riding is being maintained in the army as one of the most manly forms of exercise for developing body.

During Maratha period, Cavalry had had its own merit and hence a number of families got renown for their horseman-ship and they very carefully preserved the excellent art. Now with the introduction of motor cars, even the rich are neglecting this branch of manly exercise. Anyhow this form of exercise should not be neglected and it deserves to have its place even in present times of machinery.

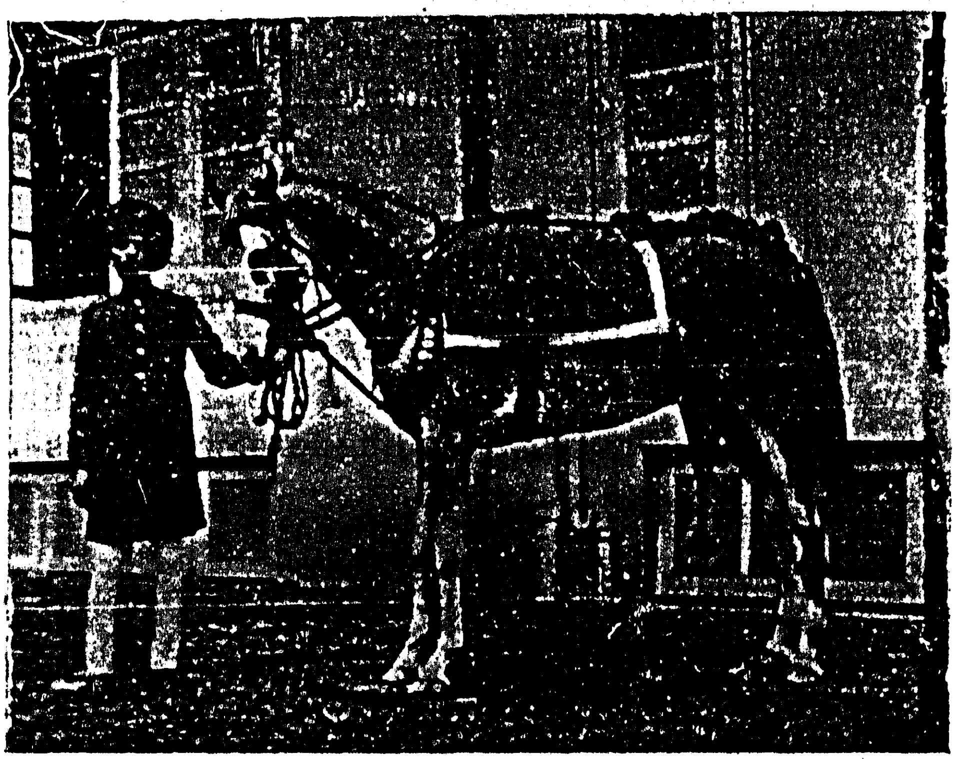
During Maratha period the horsemen were expert in playing Bothati on horse. We see that polo is recognised even now as one of the manly and popular games not only in India but in Europe and America as well. For Polo, the knowledge of the art of riding is essential and so this manly form of horse-riding exercise needs be properly maintained.

Following the climatic conditions, the material used for horse-seat is different in different countries. In Europe it is entirely made of tanned leather, whereas in India it is made of wool or cotton cloth. Even for reins (lagam) cotton ropes are used. We use very little of leather. There are differences even in Gaits of horses. European horses are of gigantic size but rather bulky, hence they can run only straight-runs with great speed. The trot, the canter, the gallop, though different in speed, are all in straight distances. The Indian horse is comperitively smaller in size but is very active and hence can run even in circle or semi circles contracting his body. Hence the first lessons in horse-riding are given in circle forms. The Indian horse can take a turn even in full speed at the slightest hint given by the rider either by the reins or by a particular press by thighs. In Bothati game the horses have to turn in small spaces whereas in Polo such abrupt turnings are rare.

The Indian rider has a firmer thigh-grip because of the rough cotton or woolen material used for horse-seat. The leather used in Western countries for horse seat, being much smoother cannot have a firm hold of thighs. This is why the Indian rider does not require so much support of a stirrup as an American or European rider does.

A novice does find the Indian seat much more comfortable, easy for taking first lessons in horse-riding. Another advantage of Indian seat arrangement is this. At the time of rest, particularly after a long journey, the rider can make use of the small carpet for resting on the

ground by the side of his horse. The picture will give the clear idea of the type of Indian horse-seat (No. 1013).



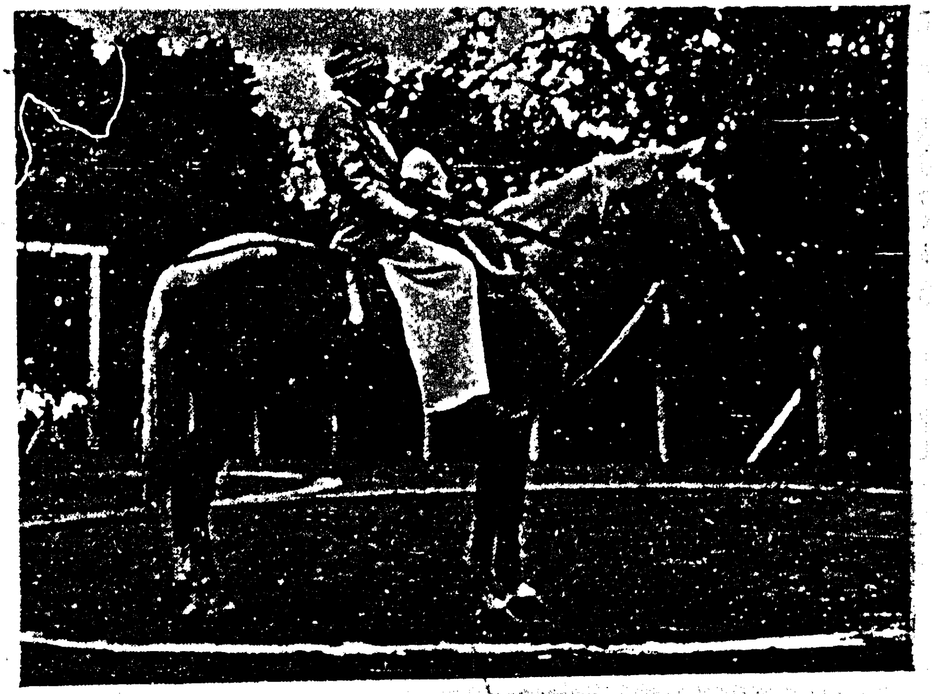
No. 1013

Instructions in horse-riding should be received from an expert trainer. If attention is not paid to this point then the rider gets shocked by falls and then he can not have confidence which is absolutely necessary for a new learner.

For imparting first lessons in horse-riding a circle 40 feet in diameter is made ready. The space should be a perfect level. If it is uneven there is every liklihood of the horse or the rider getting tumbled. It should be soft so that if there is occasional fall the rider is not much hurt. The horse for this purpose should not be of high spirit. The horse must be first properly trained for circular and semi-circular movements. Such horses alone are to be utilised for this preliminary training purposes. The more perfectly the horse is trained the more easy it becomes for the trainer to teach horse-riding. If a horse is of high mettle then some unconsious hints by the new learner either through the reins or by heel-touchings, may cause serious trouble to the rider and hence the necessity of an ordinary spirited horse for the purpose.

If a boy or a girl is too young then the trainer should get him or her in front of him as shown in No. 1014.

In this manner the boy or the girl gets confidence enough and is not afraid of the horse movements. First the trainer should make the



No. 1014

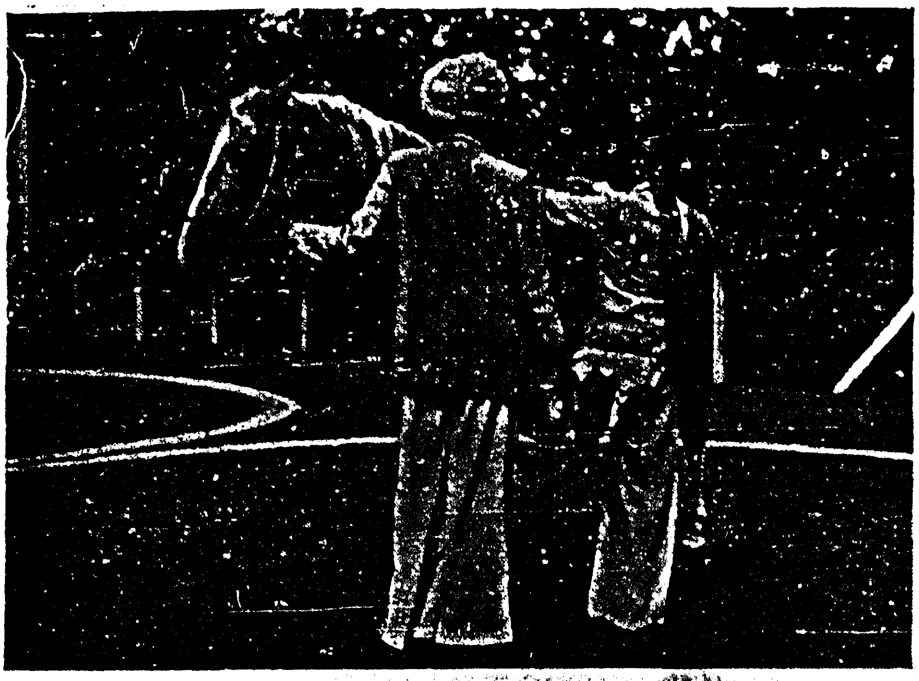
horse walk and then by degrees the speed may be increased by canter or trot gaits.

When the boy or the girl gets sufficient confidence then they may be given ponies for riding, use of striups is not recommended at the start. When they are made to ride without the help of stirrup, they get firm-thigh grips which is the secret of Indian horse-riding.

The rider should ride from the left side of the horse. If the horse seat is too-high then the trainer should help the rider for taking seat as in Nos. 1015 and 1016.



No. 1015

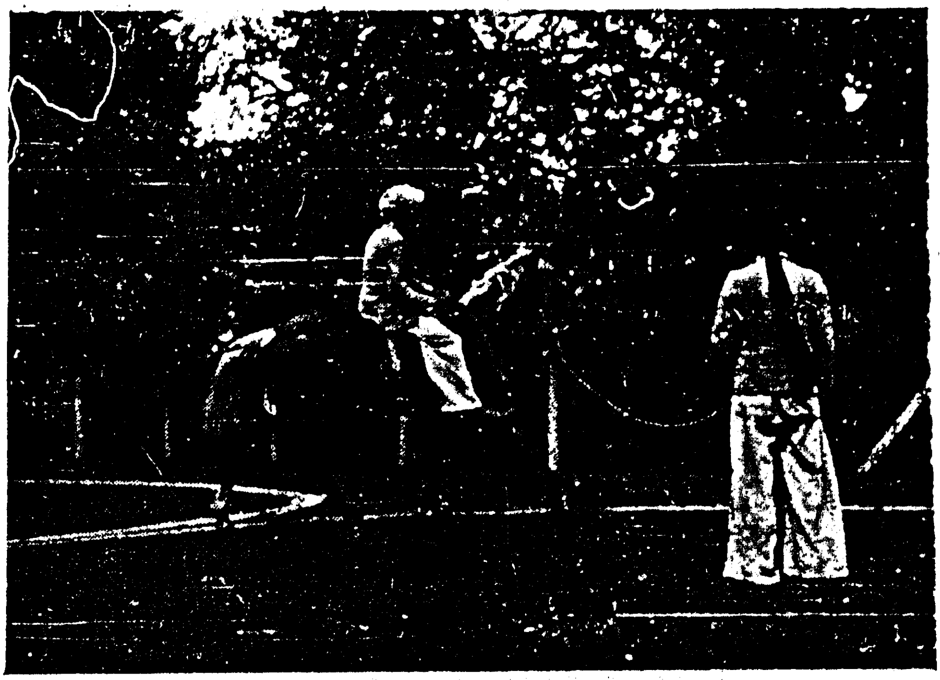


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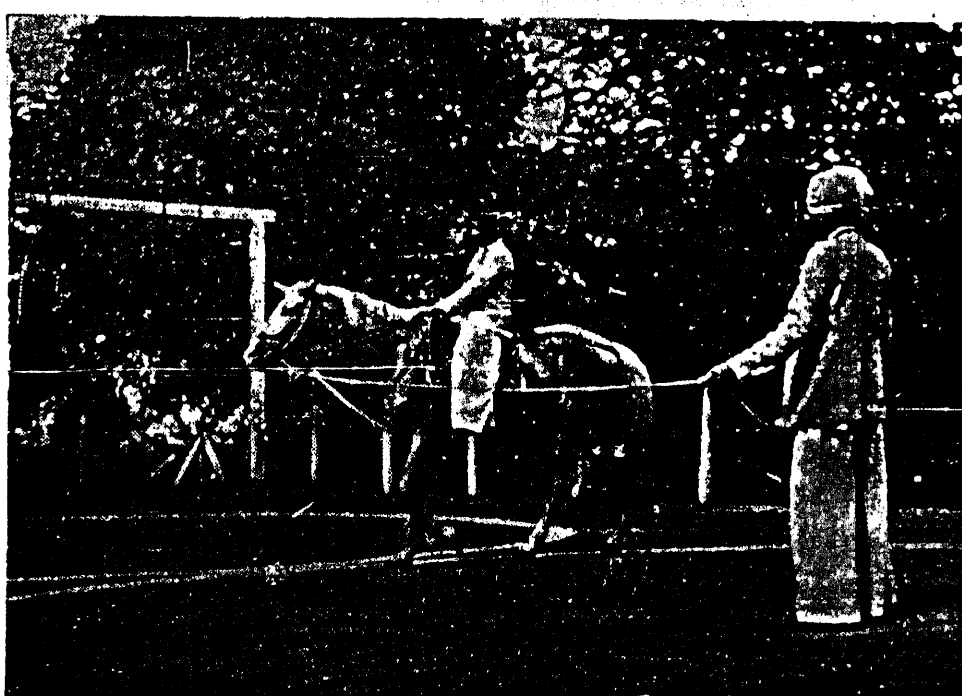
When there is some practice then the stirrup may be used. The trainer should bring the horse to the centre of the circular plot. He should help the rider for taking the seat from the left side of the horse. The rider should hold the reins in his left hand. He is to place his left foot in the left-side stirrup and should try to stand for a while and then should throw his right leg over the back of the horse and fix the right foot in the right-side stirrup.

When the rider has taken a seat thus, the trainer should hold the reins in his hand from inside and he should make the horse walk in a circle. Then after three-four rounds the rider gets confidence. Then the rider pulls the left-side rein a little and holds both reins firm on the seat in his front. He may hold the reins by his right hand and his seat by his left to keep his balance. The trainer then is to make the horse trot in a circle. Here the trainer should hold the rope in his hand and make the horse move to the right or to the left as in Nos. 1017, 1018. During the first week the rider gets aching in some limbs but the regular practice in rounds removes this trouble. The rounds should be from the right as well as from the left. The speed also should be increased slowly. If the horse is taking a round from the right side then care should be taken to see that the front and the rear right legs of the horse are stepping ahead. If this is not looked to, then there is possibility of the stumbling at every turn and the rider is likely to get jerks.

The rider should have an erect pose while riding. There should



No. 1017



No. 1018

be no bend at chest; the neck should be stiff but a little inclined in front. The thigh-grip should be quite firm. The body should maintain a perfect balance. The legs below knee should be almost perpendicular to the ground surface. There should be no unnecessary movements of hands and legs.

In order to have a firm thigh-grip, the trainer should practise first trot gaits and then canter. If stirrup is to be used, only the toe-

part of the foot should rest on it. The novice generally tries to enter the whole foot-sole in the stirrup but that is to be particularly avoided otherwise at the time of the occasional fall, the legs of the rider will be entangled and he would receive unnecessary injuries. The Indian stirrups are comparitively smaller in size and hence the Indian rider has to fix in it only the toe-part of his foot. When the rider gets sufficient practice then he should try to give hints to the horse for particular moves with the help of his heels. The next step is that the rider should have a small whip or a cane in his right hand ands hould use it in giving speed.

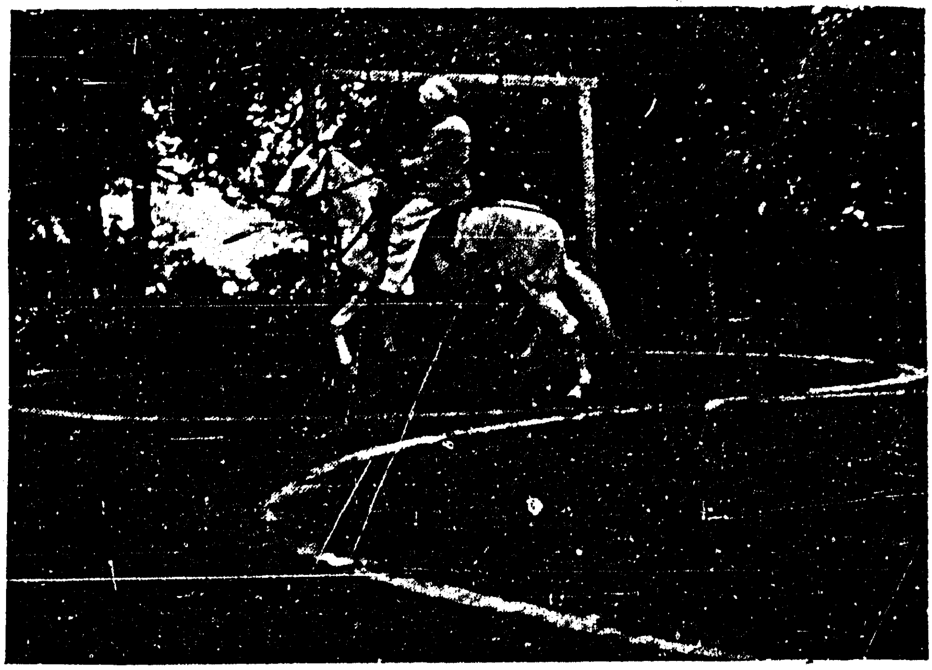
Then the learner has practice in thigh-grip and when he has hold on the use of reins then the trainer should cease the use of cotton rope and try to let the horse move in the round with necessary turning and speed. Then the rider thus is able to make the horse run either by the right or by the left, independant of the help of the trainer, then the horse is to be taken to the double round, where the horse is made to move as in figure *eight* as shown in Nos. 1019 and 1020.

After the rider gets sufficient practice in single and double rounds and when he has sufficient control over reins, he is to be given practice in straight-runs with abrupt turnings returning to the original spot almost on the very line. In this move the horse is given utmost speed; at the same time when a fixed distance is reached, he has to take an abrupt turn and run back with the same speed to the original



No. 1019

place. Unless the rider has sufficient confidence regarding the thigh-grip and the hold on reins, this sort of risk is not advised.



No. 1020

When these rounds and straight moves are mastered then the last lesson to be learnt on the training ground is this. The rider is to ride the horse with the help of reins alone. There is no seat, no stirrup and no other help except the reins.

After finishing instructions on the training ground as mentioned above, the trainer shound get the student out in busy streets. Here the trainer should also have his own horse and he should hold in his hand the rope attached to the reins of the learner's horse No. 1021.



No. 1021

The horses are simply to walk with slow gait. There should be right turning or left turning to avoid collusion with traffic. After three-four days, no rope is to be used. When the rider is able to control his horse in spite of traffic, then he should try to give speed to the horse, and should practise riding both inside and outside the town about 10 to 15 Miles at a stretch.

Some horses are of exeellent mettle whereas some are extremely shy. So in either case there is a danger of the horse's running with excessive speed or rushing in a corner, and hence the rider is to be alert on such occasions.

When a horse is not used to the sight of a big animal like an elephant or a camel or if he is not accustomed to the shrieking noise of a motor lorry then he is sure to get shy and move backward. A shrewd rider fore-sees the signs of the horse's shyness by looking at his ears. When he sees that the horse is about to get shy he should try to encourage it by patting him. The horse is a very shrewd animal. He can easily test his rider by the thigh-grip. His faithfulness towards his master, however, is proverbial.

The rider before riding should carefully see whether the horse is properly equipped or not. The rider must have a thorough knowledge as to how the horse is to te equipped for riding purposes. He must have the knowledge of the material used for riding purposes. Those, that practise feats on Malla-khamb, (Wrestler's Pillar) get thigh-grip practice easily and get the necessary stamina and balance while learning riding.



No. 1022

Editor-in-Chief, in ready position for Swimming.

(VII) The Art of Swimming

From Vedic times people in India were in the know of this art. Rivers and ponds are convenient for learning swimming. There are a few rivers in India and people living by the side of such rivers can find it easy to learn swimming. Ponds are more safe for beginners. Children learn the art in such places mostly by immitation. They are not required to undergo regular training. But people, who are not fortunate enough to reside by the side of rivers or who have no advantage of ponds near by, find it rather difficult to acquire this knowledge. The water in rivers and ponds not being abruptly deep is quite suitable for taking first lessons in this art.

In Maharashtra, because of its hilly nature, the rivers do not flow in plains and so big wells serve the purpose of giving facility to the lovers of this art. There are big wells in Maharashtra spacious enough for about a dozen members to swim quite comfortably at a time. There are regular steps to go to the water surface and then there is an appearance of a small pond where the art can be mastered with the help of an expert in the branch. There are live-currents in such wells and hence there is sufficient stock of water and that too of purest type. Comparitively water in such wells being deeper than in cases of rivers or ponds, care is to be taken for the safety of learners. Some apparatus is needed for the purpose. An air-tight tin or a dried whole gourd fruit of a big size may be utilised in imparting first leasons in the art of swimming. Wells afford a more suitable place for taking jumps. Under any circumstances, confidence should be created in the mind of the learner.

The experts in the art have devised different types of *pushes*, *pulls* and *tricks*. Public swimming baths were a rarity in those times. A few rich people however used to have swimming baths for their private purposes.

Swimming is an excellent art, the swimmer is doubly blessed; he feels himself happy when he gets an enjoyable plunge in the cool refreshing water but he feels more happy when he saves the life of a person who is on the verge of being drowned.

From the view points of pleasure, health and utility the exercise in swimming is unparalled.

The whole body gets exercise and it improves the body-tone. Stamina is increased, skin is properly washed out and all kinds of

benefits that we get from cool water are achieved while enjoying swimming. Men and Women, young and old, can conveniently take this form of exercise.

Man is naturally lighter than water and hence it is not a difficult task to learn swimming. The beginner however is afaid of water but if the trainer is experienced, he will soon be able to remove the fear from the mind of his student. No joke and no untoward treatment should be given to the learner at the start, because when once he gets nervous, it would be very hard for the trainer to create confidence in his student. India is in the tropical zone and hence the climatic conditions are in favour of encouraging the art of swimming.

The body of a woman is better suited for learning this art than the body of a man. They are lighter in bone-weight. Some parts of their bodies are more fatty and therefore they are lighter in body-weight and hence they find it easier to learn the art.

The learner of the art should carefully bear in mind the following few points :—

No practise in swimming is allowed within two hours after meals.

There should be no meal within an hour after swimming.

When you have sufficient exercise in swimming, do not remain in water unnecessarily otherwise it is likely that you catch cold.

Do not try swimming immediately after you have sufficient exercise of any other form.

Do not swim when you feel feverish.

Try to have in your ears small cotton balls dipped in oil before you enter into the water.

Do not try to swim all alone though you have mastered the art.

Do not play any joke with a novice in water because thereby the new learner may permanently lose confidence.

Half knowledge is a dangerous thing, and this is particularly true in case of this art. So unless you have the help of your trainer, do not take the risk of swimming when you have not sufficient practice.

Do not enter water at a place unknown to you with over-confidence.

While swimming in Lakes or the Sea, do not go far away from the shore unless you have stamina.

The apparatus that is to be used particularly in cases of beginners, should be in proper order.

Unless you know the art full well you should not run the risk of helping others.

Do not get nervous when you get your hands or legs cramped; on such occasions you should lie on your back and you can safely reach the land.

You should take lessons from one who can systematically impart instructions to you.

When a river is over flooded an ordinary swimmer should not take the risk of swimming in the river.

Preliminary lessons in studing tke art of swimminy :—

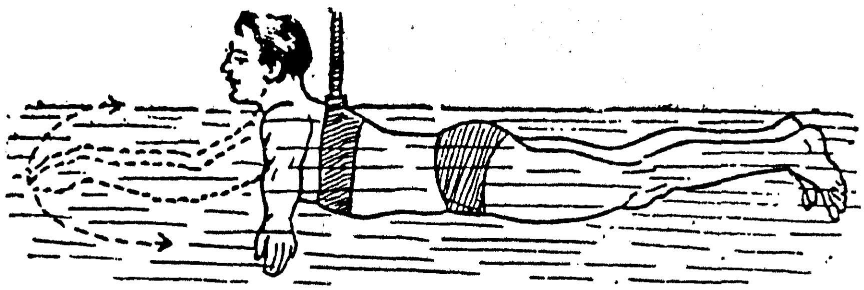
When first lessons are to be given and when you have to resort to a well or a river that is abruptly deep, it is necessary to take the aid of floats such as a dried whole big fruit of Gourd or an air-packed tin or some bladders The gourd or the tin should be tied to the back near the neck so that the head of the swimmer remains over water and he does not suffocate by water entering the nose and throat. Secondly the swimmer should be asked to stretch or contract his extremities simultaneously. A novice generally tries one hand and one leg as a dog does. It is possible for him to swim thus but he finds it very difficult to get speed in this action. Moreover when once he is used to this sort of practice it is very difficult for the trainer to improve him. Even when a swimmer takes the aid of floats, it is advisable that the instructor should tie a strong string to his trunk and move on the bank so that in cases of emergency he is able to pull the learner to the bank.

When the swimmer gets confidence then he should be asked to swim only with the help of the string or different sizes of gourds should be used and the size of the gourd should be reduced as the learner gets confidence.

Before a learner is taken to the water, he should be made to learn some land exercises. He should be asked to lie down on his belly on a stool and the trainer should explain to him as to how he is

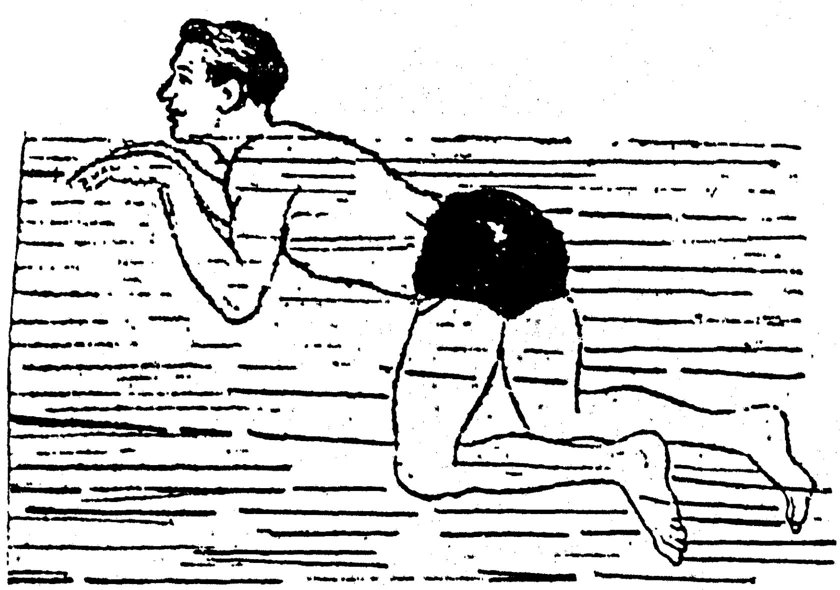
to make hands and legs-movements. When these movements are mastered on land, he finds it easy to practise these in water.

The trainer is to ask his student to stretch his hands and to keep them before his chest. Then he is to move the hands to his sides. Here the back of palms should be close to each other and then the hands move to their respective sides cutting water to enable your body to push forward as in No. 1023. Care should be taken to see that the



No. 1023

legs even below ankle-joint should be kept stretched as shown in the same picture. The hands after finishing the quarter circle should be brought close to the trunk, bent at elbow (No. 1024). The palms, then, are below



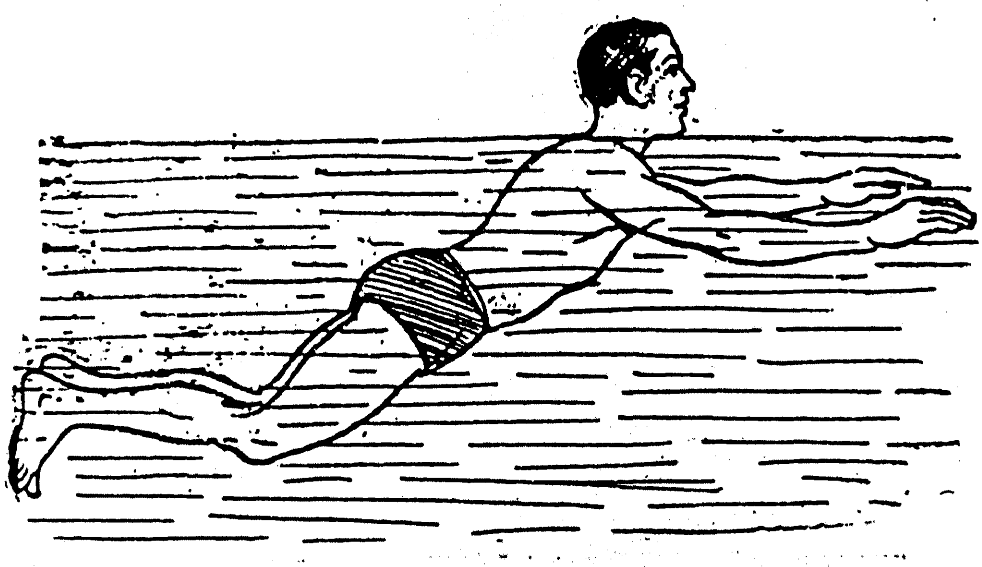
No. 1024

your chest. Then stretch hands again in front of your chest and repeat the action as mentioned above. In this action the hands and the legs are both stretched and contracted simultaneously. There is alternate action of *push* and *pull* brought about by legs and hands respectively. When the legs are to be contracted the knees should have a distance of about a foot between them. When however they are stretched, this

distance vanishes and the legs are close to each other. The learner should be given a thorough practice in these hands and legs movements.

When a learner is taken to a pond, a river or a sea and when the depth increases by degrees, the trainer should stand in waist-deep water and should hold the learner on his hands in a supine position with his (learner's) face downwards. Here the student should be asked stretch to or to contract his extremities simultaneously.

While swimming the learner should give the concave form to his back so that his chest will assume the convex form (No. 1025). The

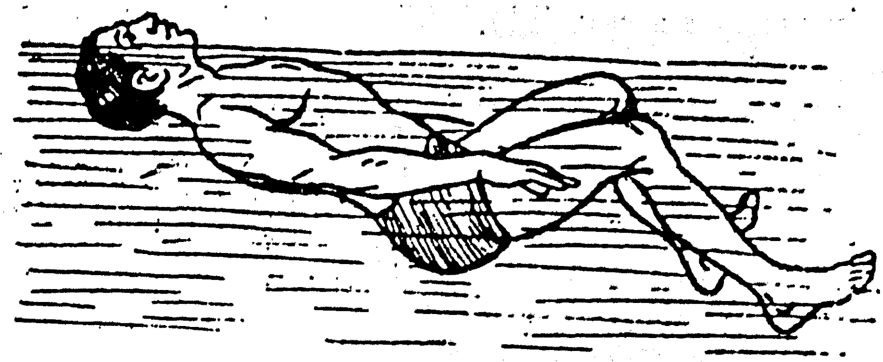


No. 1025

swimmer should swim rather in a slanting position so that his hands are half a foot under water and his legs about two feet deep in water. Naturally in this slanting position his head remains out of water and the major portion of the body being under water the front position remains floating and in this position the learner gets less fatigued. As shown in the picture he should contract hands and legs and then stretch them simultaneously. When the hands are being stretched they should be close to each other so that when there is a leg push the body rushes forward. This sort of swimming is termed in English as swimming with *breast stroke*. This method of swimming is very useful when you are competing for time record or when you have to cut a long distance.

Swimming by facing the sky :—One has to spend least possible energy in this form of swimming. There are three ways by which this form can be practised.

Firstly the swimmer should lie on water facing the sky. Then as in ordinary form of swimming he is to make movements of his legs only (No. 1026).



No. 1026

Secondly the swimmer should lie on water facing the sky; then keeping his hands to his sides he should make his fore-hand movements immitating the action of a fish movement (No. 1027). The leg movements being the same.



No. 1027

Thirdly lie down on the water on your back. Then there should be quarter circle movements of hands. The hands should be taken alternately or simulataneously to the head above water and should be brought under water to your sides in a circular form like paddles.

When you have stamina, you should first swim sufficiently on your belly and when you get tired or rather exhausted you should try to swim facing the sky. Thus you get rest in the latter form of swimming and than you continue swimming as usual. Thus you can increase your stamina. When your lungs become powerful by practice you can swim for hours without getting much fatigued. While swimming on the back you have to exert very little and you get rest. You are able to practise swimming in the same heat and thus develop your stammina. Sometimes even the expert gets cramped by continuous cold or by weakness but then instead of getting nervous he can safely reach the

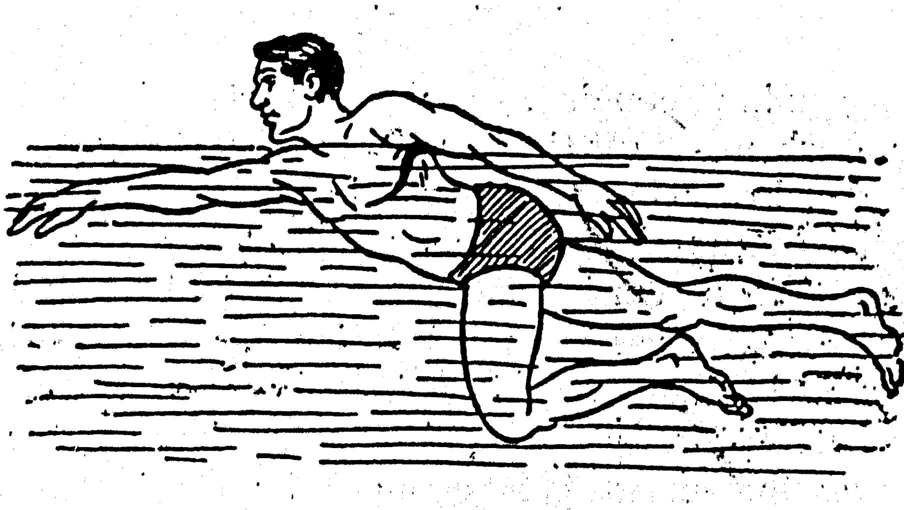
land by keeping his body floating on water if he has cultivated the art of swimming on the back which requires little exertion.

Swimming in an erect position :—First try to stand in as much erect position in water as possible. Then you have to make alternate movements of your legs as you do for walking or as you do in cycling. Then you should stretch your hands to your sides alternately and bring them near your chest. Thus you swim and can go ahead in an erect position. If you have to go back, you should have a backward balance and should step backward as we do in walking backward. The hand movement is the same as above.

If you fail in your hand-movements even then you can swim but you remain in the same position. You can neither go ahead nor back. Here instead of the hand-movements mentiond above if you simply press water downward with both hands then your body bumps up. The swimmer should practise all these *pulls* and *pushes* and try to acquaint himself with some tricks when he gets sufficient practice.

Overhand swimming :—While practising swimming with this type of stroke you get good speed. For short distance-swim, this is an excellent form. This is really a polished stroke to look at. In this style though water-current is cut and the body is made to push forward with sweep still the swimmer gets soon exhausted in this form.

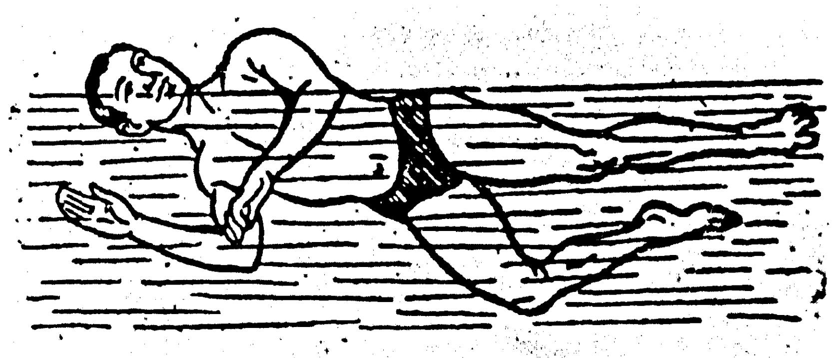
The palms are to lie rather hollower while practising this stroke than what we have in ordinary swimming. The hand movements are alternate. First the right hand be taken out of water and with a circling sweep you have to throw it round the shoulder. The fingers of the hand should be first made to dip in water and the hand be kept stretched straight to your head in the action (No. 1028).



No. 1028

Directly the hand, at its fullest extent, is immeresed, turn it in a scoop-like position and pull it through the water towards you, turning it at the same time to your right side and giving a full kick with your right leg. When the hand in its backward sweep reaches the hip, try to bring it to the waist and get it forward for the next thrust. The water in this act is pressed and pushed back and the body is enabled to push forward. The hand, when it reaches the hip position, is half under water and half above it. When the hands are thus alternately stretched forward the opposite legs have to push water at the back and when the hand is being brought near the waist the leg also is to be contracted towards your belly.

Swimming on one side :—From speed points of view this form is next to that of over-hand stroke. Though the speed is comparatively less, still the swimmer can swim in this form for longer time and for longer distance. Exhaustion is much less in this form than in the other. This form is very useful for longer races. It is a pleasure to see the swimmers swimming a stipulated distance within stipulated time without getting much fatigued. The swimmer in this form is stretching his body on one side either right or left and his head and one of his shoulders remain over water (No. 1029). To start with, you have to

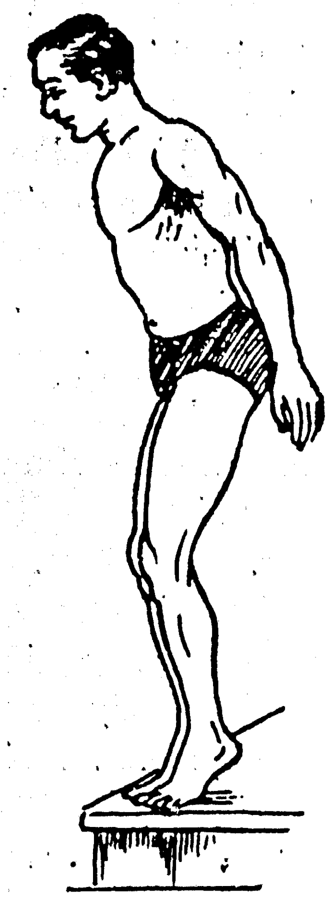


No. 1029

bring both of your hands near your chest. Then stretch out straight beyond your head that hand of the side on which you are lying. Bring your other hand near the elbow of the first hand. Hollow your palms and make use of the hollowed palm of the second hand and pull water by it and bring it near your thigh. The first hand should have a circular move and should be brought near your chest again. Breathe in deeply when both of your hands are near your chest. Then you have to breathe out and push your head forward when you are stretching your hands. The hands and legs are to be simultaneously stretched and contracted in this act. Care should be taken to see that

your legs do not come above the surface of the water. This is for minimising the resistence.

A simple jump:—Stand straight on the bank; then with a slight forward bend (No. 1030), jump in the water. For a higher jump there should be comparative depth otherwise you are likely to get a severe jerk and shock when your legs strike against the bottom with force. When you are attempting jumps from heights, try to increase the height by degrees. When you take a jump your body is thrown upward by the opposite force of the water. Though your body comes up to the surface automatically still it is better to press water by your extremeties to increase the opposite force of the water.



No. 1030

A jump (*Gattha type*):—For this jump, you stand on the board and swinging your arms jump boldly out, immediately crossing the legs as closely as possible and holding them by hands at the lower legs (No. 1031). In this jump you come down with a regular bang on the water which will splash up to a great height. The skill lies in splashing water to a maximum height. Take this jump squarely so that you jump about in a sitting position slightly inclined at the back. If you take this jump rightly then the water will not sting you and the spectators get enormous pleasure.



No. 1031

A jump with a somersault:—These jumps should be practised on ground first. After getting sufficient practice on ground you can confortably try them in water. When trying these jumps you are to throw your body to a safe distance from the back. If you take this jump just close to the bank then there is possibility

of your being injured thereby. The swimmer is taking this jump in a well which is 40 ft., deep. In the first picture the swimmer is in a ready position, to take a jump. He stands in a bent position on the edge of the wooden structure of a draw-well. (No. 1032). These types of wells are common in India. A wheel is attached to the top cross wooden bar. The wheel works as a pulley and water is drawn out in buckets by bullocks.



No. 1032

In No. 1033 he has taken a somersault; his hands are still



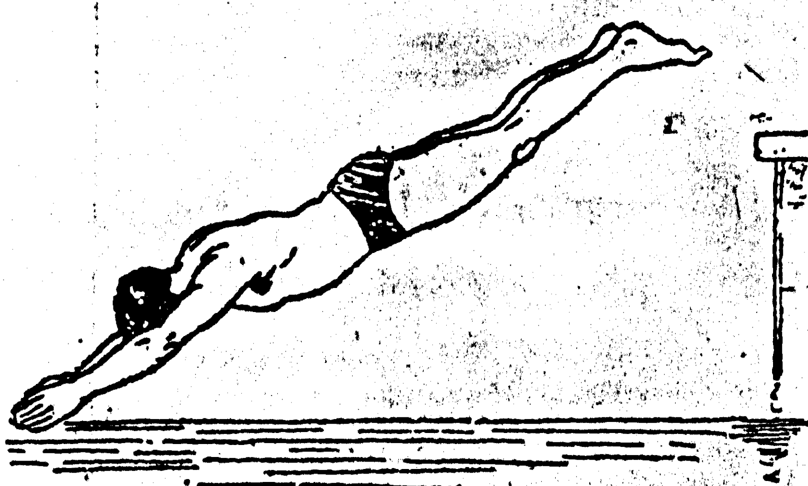
No. 1033

touching the frame. In No. 1034 the hands leave the frame and the body is in a supine position at a safe distance from the bank.



No. 1034

Diving :—For the dive, close your palms on your head, bend your body and let it enter the water headway. Care is to be taken to see that the trunk and the legs enter water through the same spot at which the head is thrown (No. 1035). If you do not enter thus in a



No. 1035

slanting position then there is every possibility of your falling on the belley and the water may severely sting you. If you desire to get deep

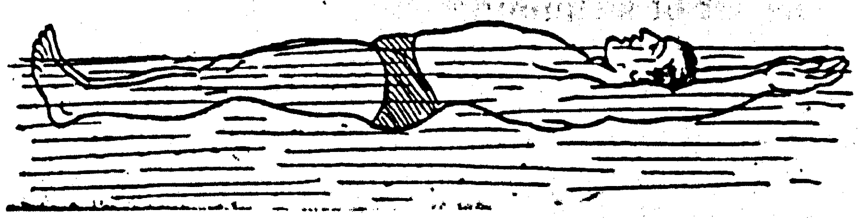
into the water in this slanting position then you are to move your extremities as you do in ordinary swimming.

If you desire to pick out a thing from the bottom, you can take a dive as shown before and you can open your eyes and pick up the thing. While doing this if you find that you cannot control your breath then try to come up with head above, pressing the water below by hands and feet.

Some try to take a dive in a stanting position. In this dive you have to close your legs keeping the toe parts in the length wise position as the legs. Keep your hands to your sides and try to pull up water with the help of your palms as you enter water.

The first method of diving is however better than the second. There you have an easy dive. Try to increase the practice of remaining under water for longer periods.

Floating :—It is of great advantage if you can remain floating on water without the movements of your extremeties. The swimmer is to lie down on the surface of the water facing the sky (No. 1036). The



No. 1036

helper should keep his hands under his back for support in the beginning. In the position the toe-part of your legs, the knees, the chin and the face should appear quite above the surface. The lower part or the base of your skull should remain dipped in water. No attempt should be made to keep the head above water because thereby you lose your balance and you cannot remain floating on water.

The first requisite is confidence. Two bathers in company can learn to float more quickly as one assists and creates confidence in the other.

To start with, touch your back to the bank and let the water be almost up to the armpits; then bend your knees till the water nearly reaches the chin. Then gradually throw your head back as far as it

will go until the base of the skull is immersed in water. Now take your stretched hands back to your head, the palms uppermost and rather hollowed. Take a full breath and swelling out the chest, give a little push off the bottom with both feet. Keep your mouth shut and then you will find your legs, which must now be stiffened and separated, gradually rising until the toe-part of your legs, knees and your chest and face will be clear of the water.

Boys from the lightness of their bones and persons with plenty of fat on the body have little difficulty in lying flat floating on the surface. A man can float on sea water more easily because it is heavier than the river or a well water.

This is however not an easy feat as some think. Many experts have declared their inability to float in spite of hard efforts. But those that have acquired the art can further exhibit their skill by floating thus, their bodies being covered with cotton sheets as if enjoying sleep. Some confine themselves in sacks and keep themselves floating.

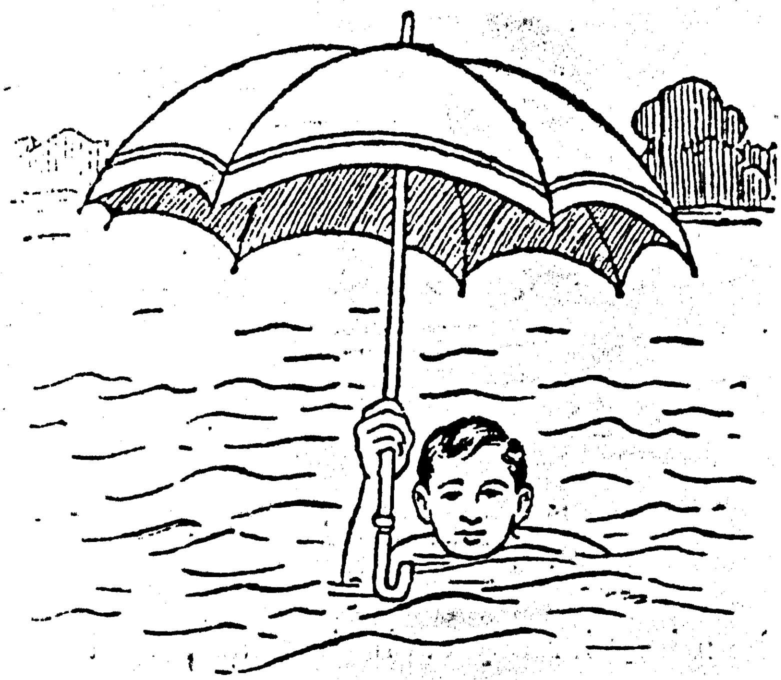
Tricks and exercises in swimming :—If the swimmer practises the following exercises he is sure to increase his stamina which is a great asset in the art of swimming.

(1) *Swimming in a standing position* :—When you are attempting to swim in a standing position the movements of your hands and feet should be very brisk. The more you are able to press water below the more you will be able to bump your body up over the surface. You have to maintain that position of your body for some time and this gives great strain to your hands and feet and thus it increases your stamina.

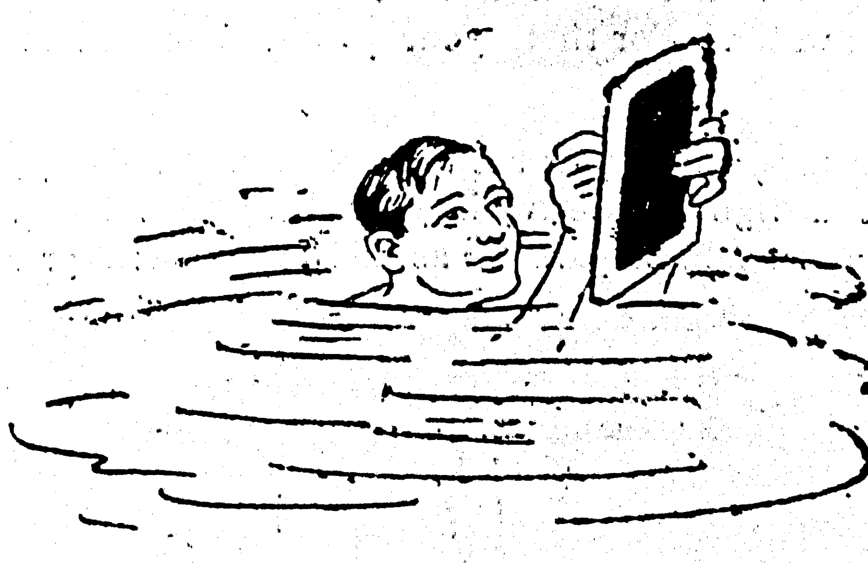
(2) *Swim with an umbrella in your hand* :—When you get sufficient practice in swimming in a standing position then hold an umbrella in your hand (No. 1037) and continue swimming. You should try swimming thus with an umbrella in your both hands alternately.

(3) *Swimming with both of your hands out of water* :—After acquiring good practice in swimming in a standing position, you should bow to your friends on the bank, with hands folded. Here your legs are working under water. The legs have to work here doubly thus giving strain to them. In the same position you can take a slate in your left hand and can write on it with a pen in your right, as in (No. 1038).

(4) Splashing water on your companion while swimming :—You both have to face each other swimming in a standing position. You



No. 1037

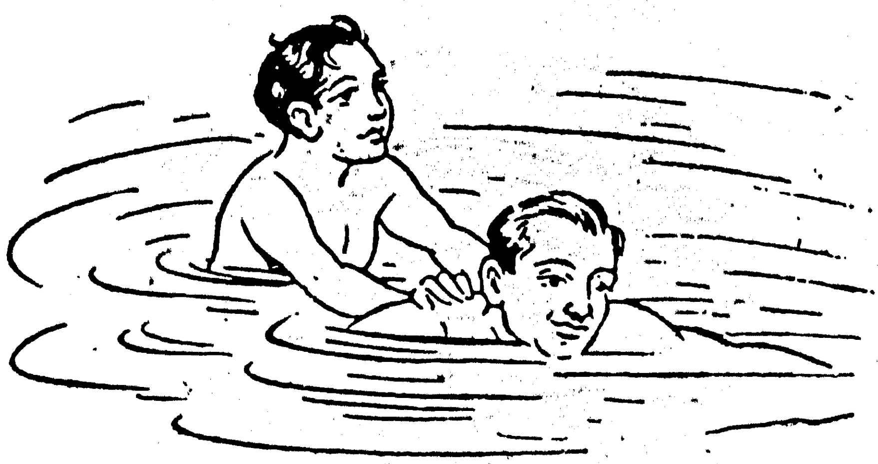


No. 1038

can splash water on the face of your friend and can enjoy a fun. The one, who turns his face, admits his defeat. By enjoying such funs in water you find yourself as comfortable in water as if you are on ground.

(5) Swimming, by taking a youngster on your back :—Try to

swim by moving your hands in front of your chest. Then continue swimming by taking a boy on your back as shown in No. 1039.

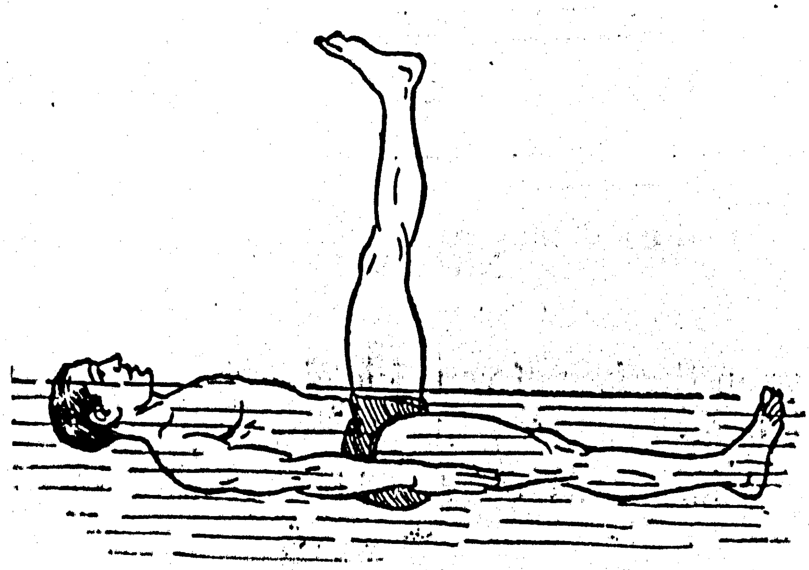


No. 1039

Try to take a heavier boy each time as the strength of your legs increases.

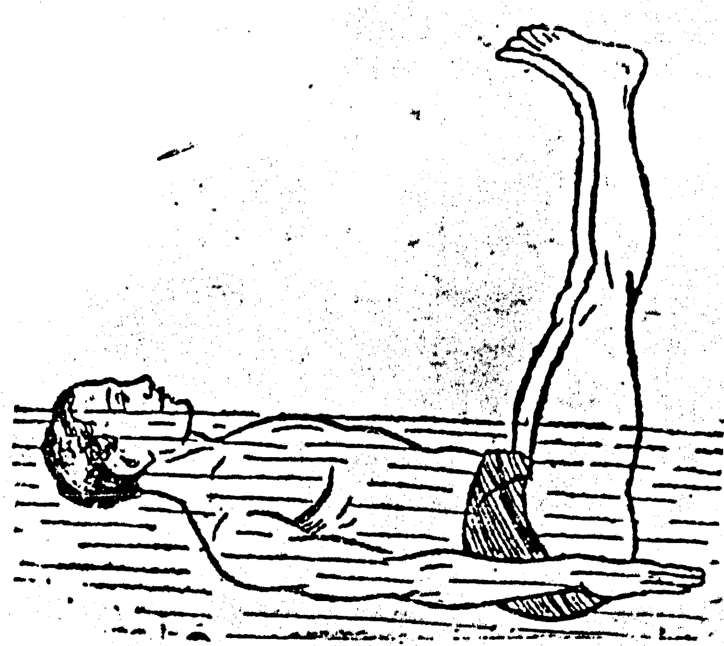
(6) *Exercises while floating:*—While floating, you have to practise swimming with different leg-positions giving extra strain to your hand-muscles. First you have to try to keep the toe-parts of your feet above water. For that, your palm-movements are to be very brisk.

In the same position you are to try to raise one of your legs up, making about a right angle with your body (No. 1040). Here the palm-movements should be parallel as above but with greater force as



No. 1040

the fish do while swimming. Still greater force will be necessary when you try to raise both of your legs (No. 1041). Your hand-muscles get very strong in these exercises. Your stamina is increased.



No. 1041

(7) Helping a friend :—While helping your friend you have to hold him from behind. The helper has to exert a very great force for he has to move or swim with double weight. When a swimmer is exhausted and when he is away in the water from the bank, his friend is to practise the same for saving his friend. This requires great strength and stamina and so sufficient practice is necessary.

(8) To swim with a sack of sand :—Sand becomes heavier when it is made wet. You have to fill a small sized sack with sand and throw it in a pond or swimming pool. You have to get deep into water and to try to get it to the bank by swimming. This requires strength. You can cultivate strength by slowly increasing the size of the sack.

(9) A game of catching :—Let the number of players be according to the size of the swimming pool or a pond. By the method of elimination a victim is settled. He is to stand on the bank and at the signal he is to try to catch any one of the opponents, who all throw themselves in water at the signal. To get success in this game what is required is speed, good diving and stamina. By playing this game you get confidence and increase your stamina too.





Fist-fighting Wrestlers marching to the Arena.

Nos. 1042-1043

(VIII) The System of Exercises of Vajramushti Wrestlers

The information about Vajramushti wrestler has already been given before in this volumn. It is mentioned therein that specific activity and hardihood are needed in this kind of wrestling. They cannot be acquired only with the aid of Dands and Baithaks of ordinary variety. Hence the wrestlers have devised a special system of exercise which will enable them to apply feints, locks, holds and counter-holds in fist-fighting at the opportune time. Foot-work, Jumps, Sittings and Somersaults are needed in fist-fighting at every move. Hence changes in methods of usual Dands and Baithaks are skilfully devised on the lines of holds generally employed in fist-fighting. Practice in these exercises also develops general strength and stamina and they deserve to be followed even by the people in general to secure health. Hence some specimens are illustrated in the following pages.

The Baroda Government maintained some fist-fighters and they practised these exercises everyday to maintain their skill in fist-fighting. These wrestlers came from Southern India. They were religious minded and hence they cited first the name of their Tutelary deity "Ram" before they began the practice of these exercises.



1—

2—

3—

4—

—5

Plate 145 Nos. 1044-1048

Sittings :—Sit with toes and fingers resting on the ground and the knees bent forward as in No. 3. Smartly jerk up your body and sit on your right leg without taking support of the ground with your hands but with your left sole planted on the ground as in No. 1. Smartly jump up and alternate the positions of your legs, with the left leg and right sole touching the ground as in No. 2. Positions of legs and soles should be quickly alternated as many times as possible without taking support of the ground by your hands.

Foot-work (*Chalang, with foot taken back alternately*) :—Keep the distance of a fore hand between your feet. Take back your left foot, keeping your right foot forward. Bend down with your right hand pointing to the ground as in No. 4. Take your right foot back and bring forward your left foot, pointing your left hand towards the ground as in No. 5. Practise this alteration of foot-work very quickly until you are tired. By and by you should acquire skill therein by jumping movements.

2- 7- 6- 5- -3 -1 -4

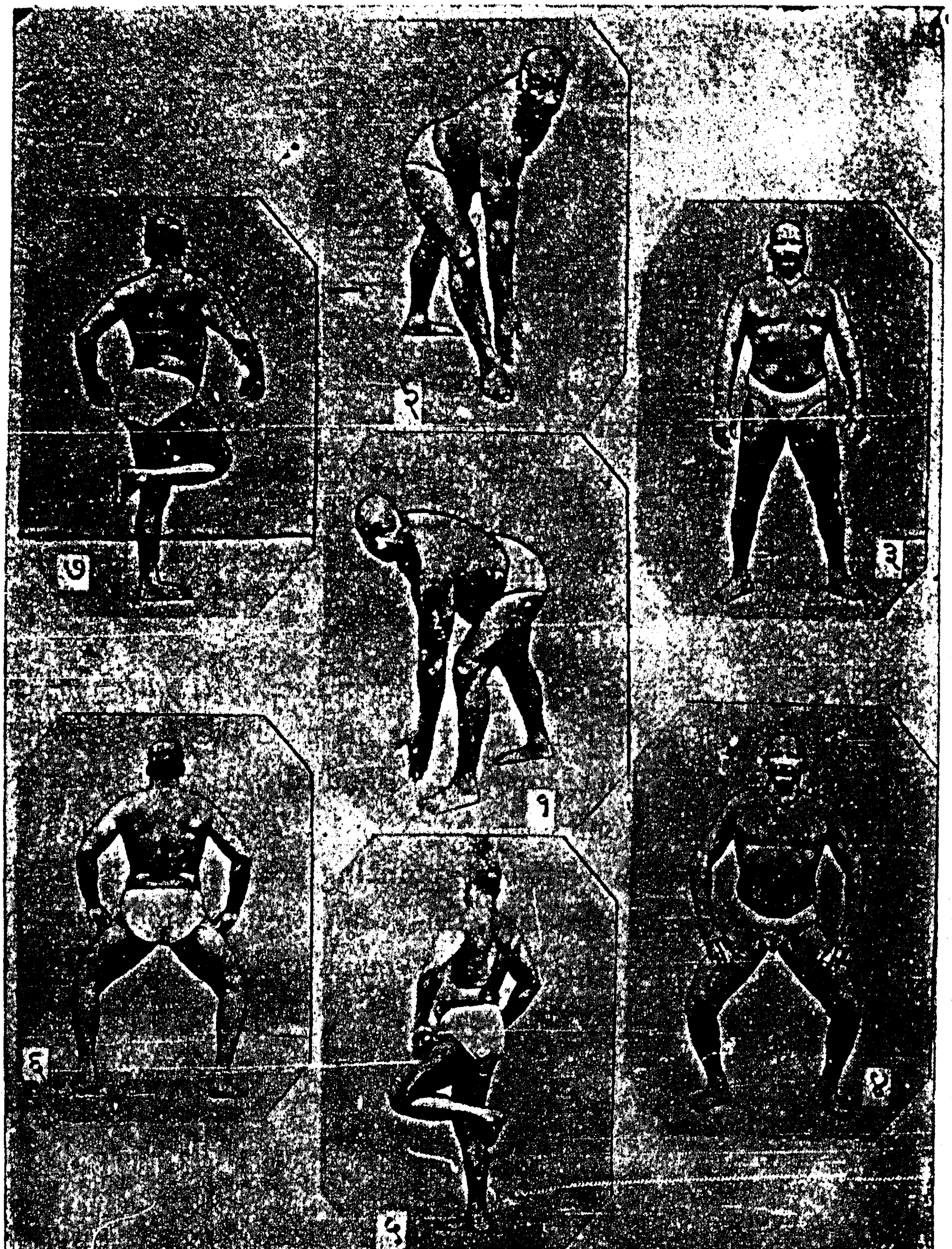


Plate 146 Nos. 1049-1055

Foot-work (Chalang, with foot brought forward alternately) :—Herein the movements are similar to those illustrated previously. Forward foot-movement should be made first (No. 1 and 2).

Foot-work (First Karnat, with circle to the ciright and to the left) :—Stand with your feet apart as in No. 3. Stand bending the knees as in No. 4 and place your hands on thighs. Smartly lift up your right foot first and plant it on the ground near your left. Immediately lift your left leg, bending it at the knee (No. 5). Stand on the right foot and take a right turn until it becomes about-turn with your position reversed as in No. 6. Lift up your left foot and plant it near your right; immediately lift up your right foot and stand on your left foot (No. 7). Continue the right turn vigourously until you revert to the position illustrated as in No. 3. Thus in this move, a circle to the right is completed. Repeat it several times.

After going through the positions illustrated in No. 3 and 4; smartly lift up your left foot first and take left turn until you finish the circle to your left. Positions in this move will be exactly reverse. Repeat it several times to ensure your foot-work.

1- -2

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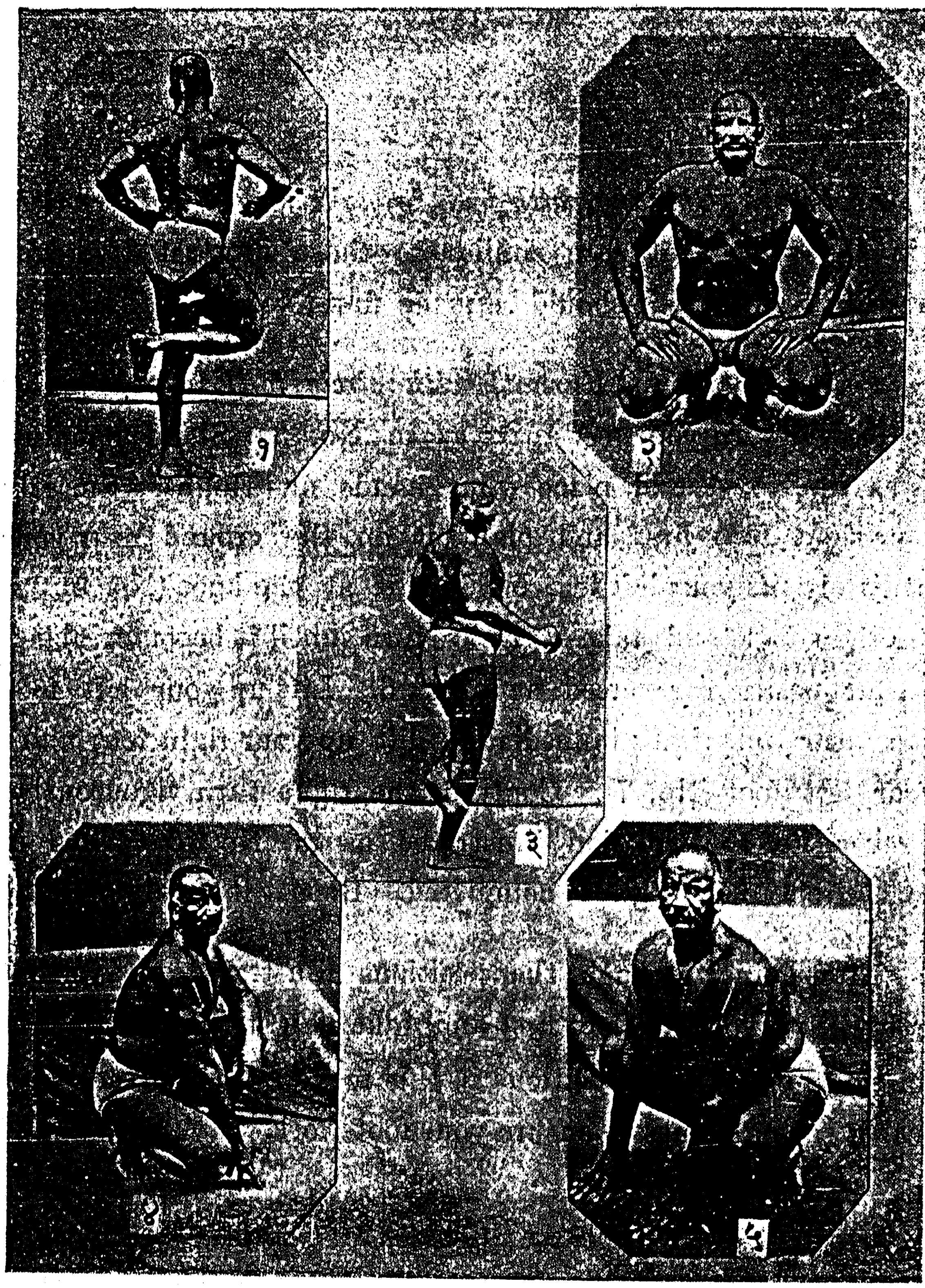


Plate 147 Nos. 1056-1060

Sadhi Karnat (*Circling on foot*) :—Stand on your feet set apart. Lift up your right leg bending it at knee and stand on the left foot. (No. 1). Vigourously turn to your left until you finish the circle and face the direction from which you started and sit in readiness as in No. 2. Get up again quickly but now lift up your left leg instead of right and stand on your right foot (No. 3). Turn to your right this time and finish the circle until you come to the position illustrated in No. 2. Thus, turn by turn, vigourously take a circle towards your left and then towards your right and sit down. These moves require smart getting up and smart sitting down.

Tiger-Jump (*Wagh-Udi*) :—Sit on the ground with your right hand touching the ground and right leg bent forward at knee, in a posture ready for jump (No. 4). Vigourously take a jump with the force of both the feet as away as possible and sit in the position illustrated in No. 5, with both hands touching the ground. Afterwards quickly jump by lifting up your right foot and placing it into its original position with a reverse footing i. e. with your left leg bent at knee, right foot being planted on the ground and left hand touching the ground. Jump again into the position illustrated in No. 5. Thus Jump as many times as possible, with the positions of hands and feet alternated turn by turn. These exercises, when frequently and regularly practised, increase one's stamina and vigour.

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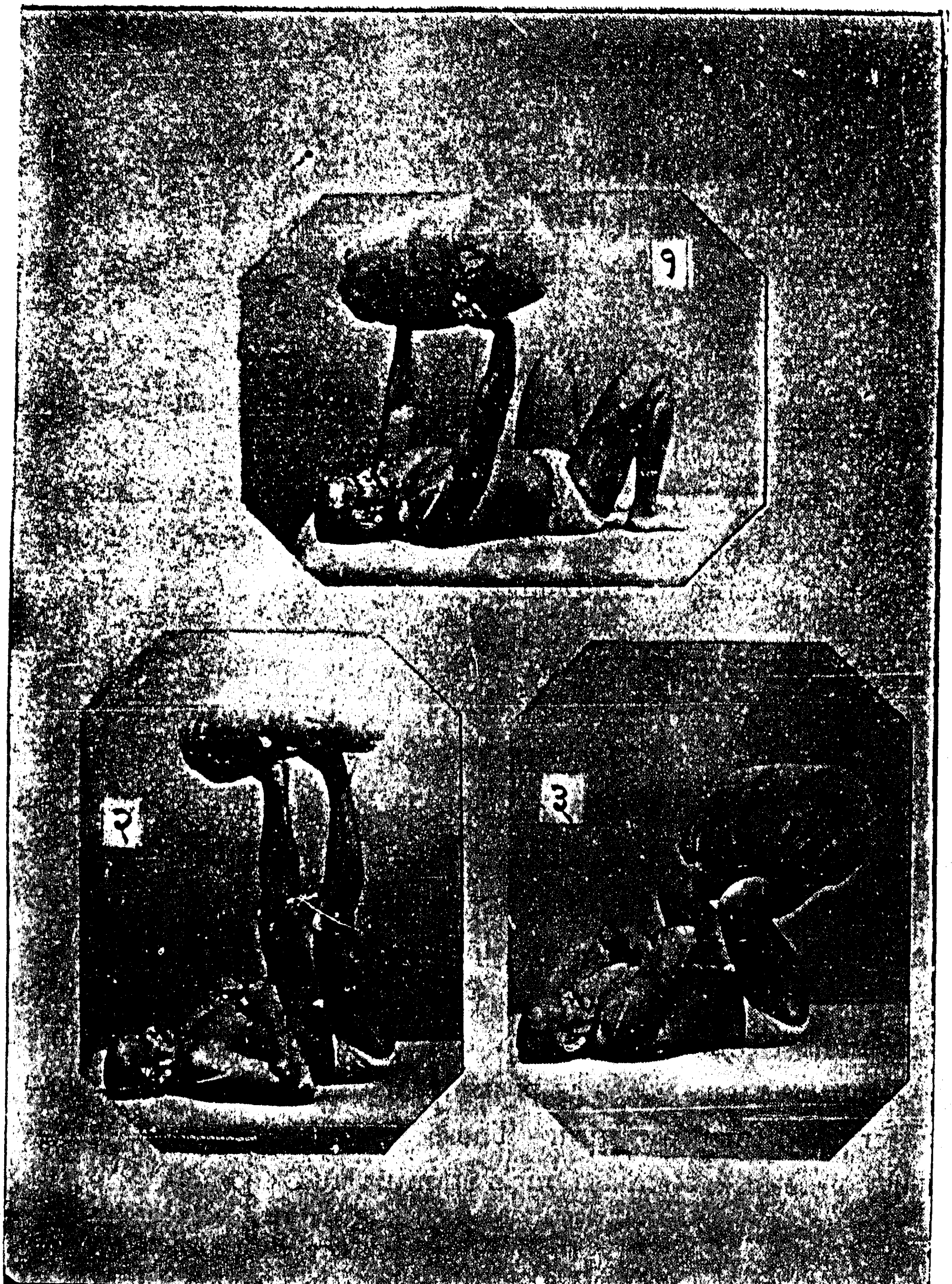


Plate 148 Nos. 1061-1063

Lifting Sand-bags (1st sort) :—Take a gunny bag and fill it with sand. Make these sand bags heavy gradually, say from 40 lbs. to 120 lbs. and even more. Increase the weight of gunny bags as you increase your strength by regular exercise. Lie down on the ground on your back, lifting the sandy gunny bag on your hands as in No. 1. Lift it up and bring down the weight by bending and straightening your hands.

Push the weight from hands on to the feet as in No. 2. Practise weight-lifting by bending and straightening your legs.

Push the heavy gunny bag from hands to feet and vice-versa. (From No. 1 to No. 2 and back). Try the intervening position, shown in No. 3, and then throw the weight on the ground.

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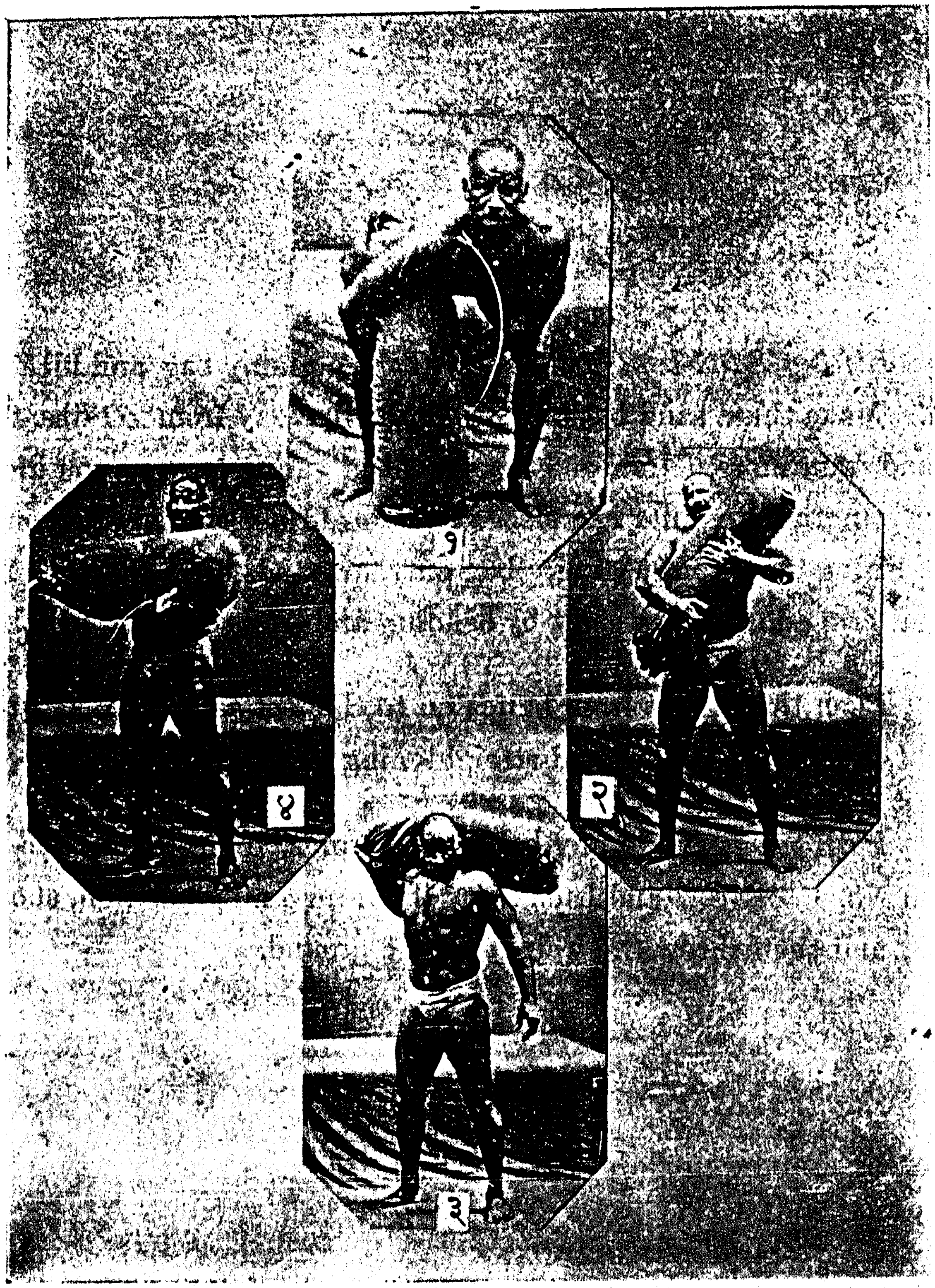


Plate 149 Nos. 1064-1067

Lifting Sand-bags (2nd sort) :—Hold the sand bag under your right arm-pit as in No. 1, with your body bent forward. Vigourously lift up the bag and hold it firmly as in No. 2. Put it down on the ground. Afterwards hold it under your left arm-pit and lift it up and put it down.

Hold up the sand bag as in No. 4 and put it cross-wise on the back of your neck (No. 3). Keeping the bag on the neck either practise baithaks or run slowly. It gives all round exercise to the whole body.

Hold the bag as in No. 4 and hurl it into the hands of your companion. Similarly let your companion hurl it into your hands. Practise this hurling of sand-bag as many times as possible.

Sand-bags should be made progressively heavy with a view to develop strength and stamina of the performer progressively.

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Plate 150 Nos. 1068-1073

Waist-turn Baithak, first Variety :—Take an ordinary Baithak. Then stand on right foot lifting up your left foot as in No. 1. Take a full rotation from the right and standing on both the legs try Baithak. Then stand on left foot lifting up your right foot as in No. 2. Take again a full rotation from the left and standing on both the legs try Baithak.

Second Variety :—Stand as in No. 2 and take Baithak. Then sit as in No. 3 resting your left knee and palm on the ground. Then with a jerk lift up left knee and palm and place the right knee and palm on the ground. Repeat these alternately. The knees and the palms are to touch the ground only in case of beginners. When you are able to control your balance, alternate movements are to be done by keeping the knees and palms a bit away from the ground. This exercise develops your leg muscles marvelously.

Third Variety :—When you get acquainted with the moves as described in second variety you should take position as in No. 5 for the third variety. First you have to rest your palms on the ground; then with a jerk lift up your hands and place your knees on the ground simultaneously as in No. 6. Immediately after, lift up the knees and rest on palms as in No. 5. Thus try alternately.

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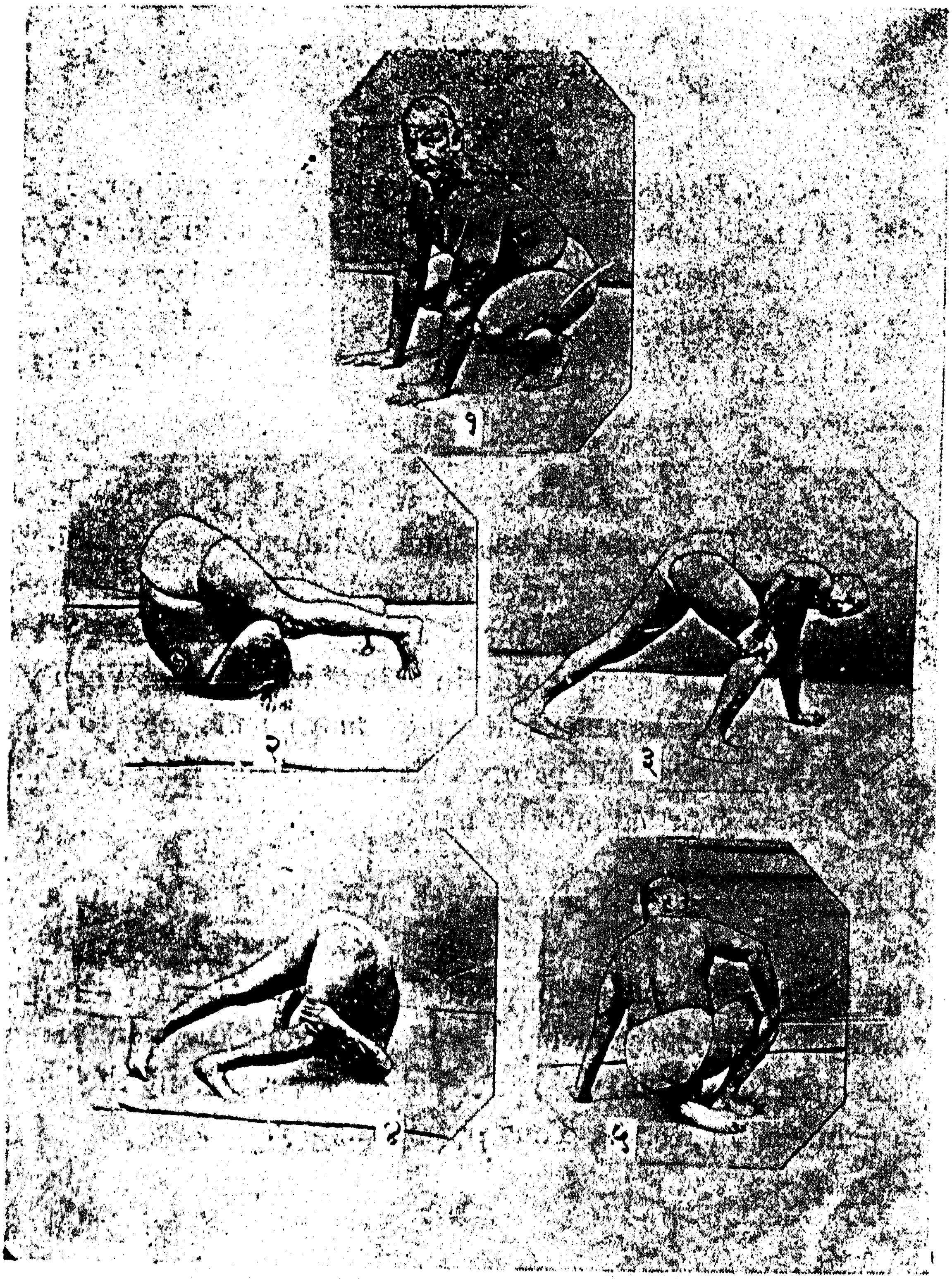


Plate 151 Nos. 1074-1078

Jump with reverse body-bend Jumps:—First sit as in No. 1. Take a sudden jerk and be on your shoulders as in No. 2. With a jerk have a reverse body-bend supporting your body on palms and soles. With a jerk again try to stand and immediately take a sitting posture as in No. 1 again. Repeat these actions. These are not easy feats to practise.

Jump by holding knee-hollow by your palm:—Stand by holding your right knee-hollow by your right palm. Let your left hand rest on the ground. Then jerking forward take a sitting somersault and come to the position No. 4.

Then with a reverse body-bend jerk, sit as in position No. 5. Repeat these moves. Repetition of these moves removes the tendency to giddiness, and the neck muscles are nicely developed. First try these on soft ground and then you may try these on harder ground increasing the speed of these moves. Try to hold legs alternately and try jumps. Here you have to touch the ground by only a part of your back and not the whole of it.

You should try to come to the position No. 3 from position No. 5 with a jerk and jump. No. 4 is the intermediate position between positions Nos. 3 and 5. Try to practise these sitting front and back somersault jumps. By these moves you will get the buoyancy even in the advanced age.



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Plate 152 Nos. 1079-1081

Dands

Dand on one hand with one leg forward:—Take an ordinary position for Dand. Try the move for Dand. In the action take your left foot ahead, lift up the left hand remain balanced on right hand and right leg as in No. 1. The performer has already had one Dand-action before he assumes the position. Then with a jerk, change the position of hands and legs; but before this change is effected you have to have one Dand in the mean-while. When position of hands and legs are interchanged and when you have done two Dand actions you come to the position No. 1 again. These moves give very good exercise to your hand-muscles.

Dand with forward-backward movements of legs:—Sit ready as in position No. 2. With a jerk take your legs back straight and let your palms take the exact position where your soles rested before. Bending your hands at elbows immediately try Dand. By the end of the Dand-move when your chest rises up, get your legs again to your original pose and remain raising your hands as in No. 2. Repeat the moves by jumps. Here your palms and soles must take exactly the same positions alternately. Hard practice is necessary to get this exact position. Thorough body-control is necessary.

Namaskar-Dand:—Take the position of ordinary Dand. Bend the hands at elbows and try Dand. At the end of an action when your chest rises up, take your right leg ahead and bow your Deity by folding hands as in No. 3. Then place the palms on the ground again and take back the leg in line with the other. Then by the end of the second action when your chest rises up, take your left leg ahead and bow as before. Try Dands by thus alternating your-moves.

(IX) Abdominal Exercises

Abdominal exercises do not require complex apparatus. Well-ventilated space and a mat are quite sufficient for the performance and these can be easily available. They are more advantageous, if performed in the morning.

Abdominal exercises bring particularly sinews and muscles of the abdomen into play and enable the performer to make his body light, active and healthy. The performer feels refreshed and improves his digestive power. He gets a good appetite.

These exercises should be practised with breath-control. They give exercise to the stomach, liver, pancreas, small and large intestines, kidneys, etc. Sinews become strong thereby and blood-circulation becomes vigourous. They produce a desirable effect on digestive juices and the performer bubbles with life, vigour and health.

Breath-Control :—The science of breath-control is based on three main aspects viz. inhalation, breath-control and exhalation. At the time of Exhalation, the diaphragm presses the abdominal *viscera* downward and forward. With every Inhalation, the front abdominal muscles are contracted and they push all the abdominal *viscera* including the organs of digestion inwards and upwards. Thus they give a gentle massage to inner organs, which keeps the digestive organs quite healthy. Respiratory-muscles play a very important part in this activity. The lungs draw in fresh air from the atmosphere thereby the full breathing capacity of the lungs is utilized in providing the system with oxygen. The middle stage of the control of inhaled breath called Kumbhak, exerts high pressure which forces air into every cell of the lungs. Thus the lungs on the whole become strong owing to the proper functioning of every cell. Hence deep inspiration, (Poorak) breath-control (Kumbhak) and deep expiration (Rechak) when practised while performing abdominal exercises, invigorates the body and makes it wonderfully healthy.

The abdominal exercises are too numerous to be illustrated in this volume. Hence a few specimens are selected here for the purpose.

Abdominal Exercises :—Sit on the ground with your legs apart and stretched. Stretch your hands and turn to your right as far as possible (No. 1). Then turn to your left. Use your maximum strength at the time of the breath-control so that cells get oxygen and they function in the right direction.

Stretch your hands, turn towards your right and bend until you touch the ground with your forehead (No. 2). Do the same towards your left (No. 3). Practise this stretching and bending alternately.

Stretch your both the legs in front and stretch your left hand parallel to the legs and let the right hand be to your back as in No. 4. Bend down until you touch your knees with your forehead, with your hands stretched alternately, one forward and the other backward (No. 5).

In the beginning, these exercises will be found difficult but they will reduce extra abdominal fat of the performer, by constant, regular daily exercise.

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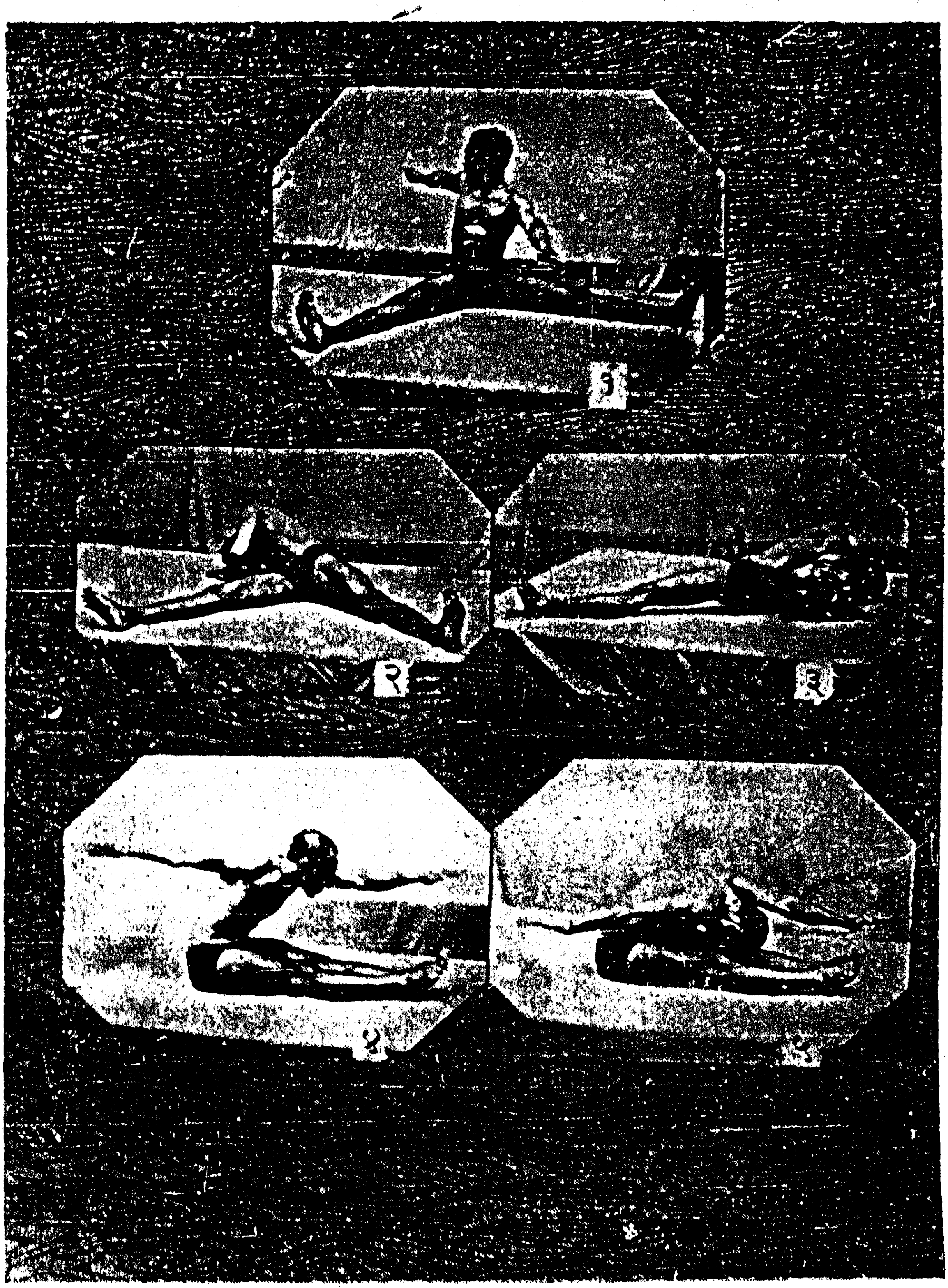


Plate 153 Nos. 1082-1086

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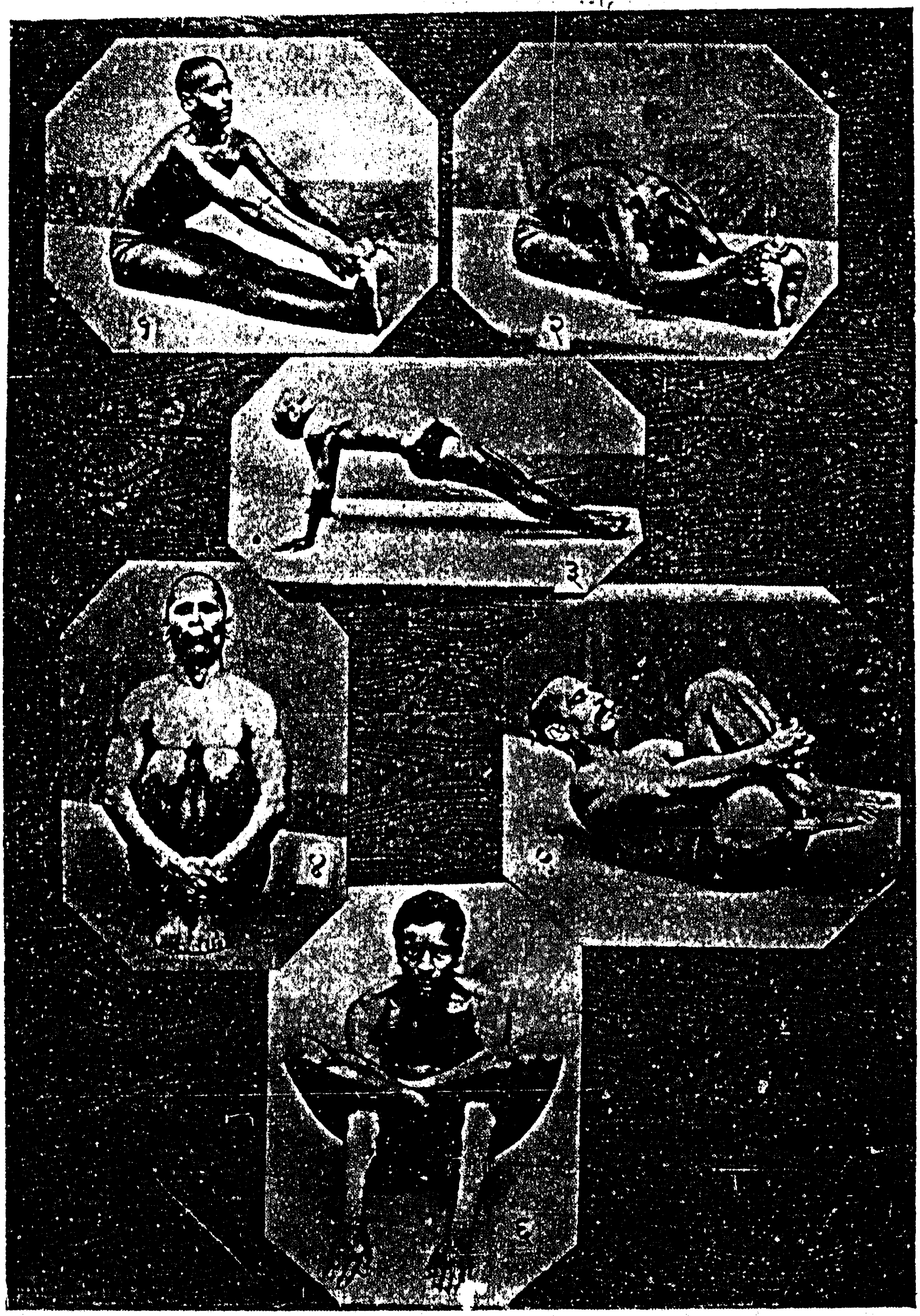


Plate 154 Nos. 1087-1092

Abdominal Exercises :—Sit down on the ground with your legs stretched and fingers holding toes (No. 1). Bend down and touch your knees with your forehead, without raising your knees (No. 2). Lie on the back.

Lie on your back and on your heels, take your hands towards your back and support your straightened body on your stretched hands and heels as in No. 3.

Sit as in No. 4, locking your legs with *hands* interlaced. Let you chest meet your knees. Stretch your neck also. Then the thighs press the abdomen. This posture is called *Pavan Muktasan.* Roll back on the ground keeping the body in the same posture. Then roll alternately to the right and to the left (No. 5).

Practise the posture as in No. 6. Insert your hands through the hollow of your thighs and calves until they come out completely. Plant them on the ground and lift your body. You may further bend your hands at the elbow and catch your neck by them.

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Plate 155 Nos. 1093-1099

Abdominal Exercises:—Lie on the ground on your back and stretch your limbs as far as possible. Lift your body with hands on the ground and stretch your legs up, pointing to the sky. Then bend at waist and touch the ground with your toes backward beyond your head, keeping your legs completely stretched (No. 1). This is called *Halasana.*

Now Raise your legs vertical to the ground and support your buttocks by your palms as in No. 3.

Then widen your legs and let the toes touch the ground (No. 2).

Vary the positions of your legs slowly, stretching the legs apart and then brining them together (No. 4).

In order to give twisting tension to the abdominal muscles, vary the positions of your legs forward, backward and circular alternately (Nos. 5 and 6).

Practise the position illustrated in No. 3 and lock your legs as if in *Padmasan* (No. 7). Move these locked legs up and down and circular to give a twist to the abdominal muscles.



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Plate 156

Nos. 1100-1102

(*A*) *Abdominal Exercises-Sitting* :—Sit with close kneeling. Let the whole leg-part between the knee and the ankle touch the ground. Press your palms on two sides of your knees as in No. 1. Try to keep the toes close and heels too if possible. At first it goes hard to keep the heels close; so till you get sufficient practice try to keep your hips on heels which may remain not quite close in the beginning. Let your scapula meet each other. Picture No. 1 and 2 are the front and the back posi-tition of the same pose. To get the correct position of chest you should bend your spinal column at the lumber region. Let your neck remain fully stretched. This pose strains the portion right from the chin to the lower abdomen region. It is not an eaay pose to practise because your get too much pressed.

At position No. 1 you have to breathe-in fully. Your chest gets expanded. Look straight. Then bend your hands slowly at elbows so that your chest rests on your thighs. Your head should project as ahead of your knee as possible and touch the ground by your forehead as in No. 3. Your hips remain resting on your heels.

In the first action there is contraction of back portion and extention of the front but in the third pose reverse is the result. Then raise your head slowly and come to the position No. 1 again and breathe-out.

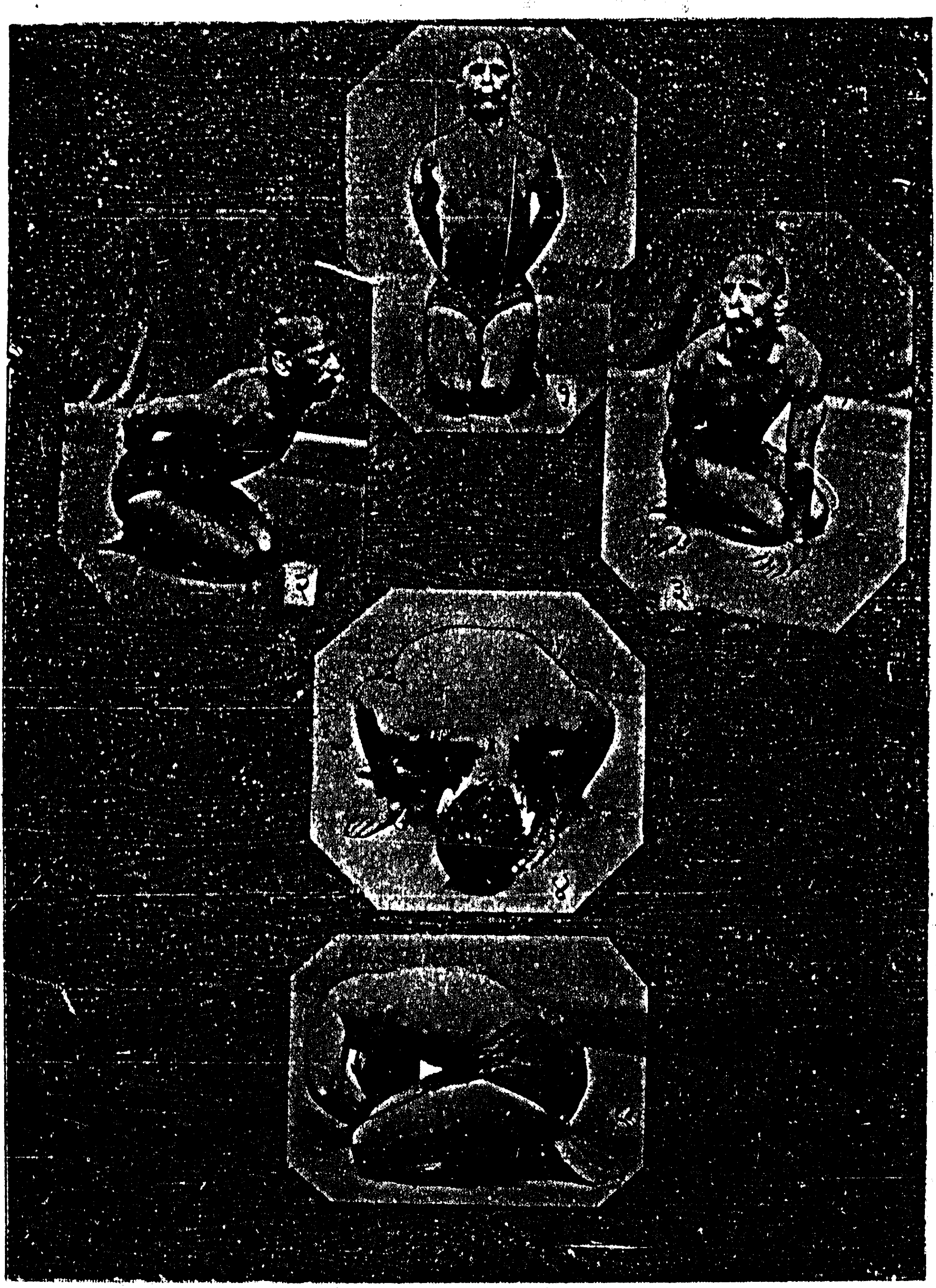


Plate 157

Nos. 1103-1107

Take the position as in No. 1 the position of knees and heels the same as described above. Place your palms on the waist at the back. Keep the portion from the waist to the hand stretched. When you are able to control your balance in this position try to bend your upper portion for touching the ground with your forehead. Position No. 2 is the intermediate pose. Then to get back to position No. 1 again, raise your forehead, look straight, try to raise chest and abdomen and recover the position. In these moves your intestines get up and down moves.

For the next move, sit as in No. 1 and then place your right palm by the side of your right ankle and the left palm near the right knee as in No. 3. Your chest and sight will, in this position, be turned to the right and your waist part will get twisted to the right.

Then for the next move, when you are in position No. 3, try to bring your forehead slowly between your palms. Let it touch the ground. Do not move your hips which are resting on heels. You will come now to the position No. 4. Lift up the forehead slowly and try to come back to the position No. 3. For the last move start from position No. 3. Take your palms near your left thigh-left palm near left ankle and right palm near left knee. Bring your forehead slowly to that side and let it touch the ground (No. 5). Then lift the forehead and turn to the left thus you will be able to have position as in No. 3 but to the left.

(*B*) *Abdominal Exercises-Lying* :—Lie down on your abdomen. Hold the ankles by your hands as in No. 1. Try to lift the head up as much as possible. Try to have a swing in this position. First try to touch the chest part to the ground so that the thigh part will be lifted up. Then try to touch the thigh part to the ground so that the chest part will rise up.

For the next move, lie as in No. 1. Try to roll on either side without loosening the hand hold. Once try to roll to the right and then to the left. Positions Nos. 2 and 3 show the positions in alternate moves.

For the last move remain balancing on the ground as in No. 4. Take small jumps on palms and soles and progress further. Look straight all the while.

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Pate 158 Nos. 1108-1113

(*C*) *Abdominal Exercises-Standing*:—Stand straight raising your hands and keep a distance of about a foot between your steps. Bend back as in No. 1 preserving balance. Then regain slowly your original pose. When you have sufficient practice in this, you should bring your hands down from front slowly and let them go as much back as possible through your legs as in No. 2. Here your forehead gets nearer your knees. Then close your steps and place your palms on the sides of these. Apply your forehead to your knees without bending the legs at knees as in No. 3.

For the next move, bring your hands up from behind as in No. 4 keeping the touch of your forehead with the knee. In all these positions the abdomen gets contracted. You should go through the positions 1 and 2 raising your heels. When the hands are fully stratched up, it gives the appearance of *Tadasan* as in the left hand figure in No. 5. Then take the hands at the back from front without touching your heels to the ground as in the second figure in No. 5.

For the last move, stand keeping a distance of a foot and a half between your legs and your hands raised up straight. Bring the hands slowly down from the right and place the palms by the side of your right sole as in left figure in No. 6. Here touch the right knee with your forehead, without bending the leg at knee. Lift the palms and bring your straightened hands in a curve to your left sole, touching the left knee with your forehead, without bending that leg in the knee.

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Plate 159 Nos. 1114-1119

Stand making an angle of 45° between your steps. Then lift up your right leg until it gets parallel to the ground and hold the toe by your right-hand fingers as in No. 1. Change legs and try the hold of toes by your fingers.

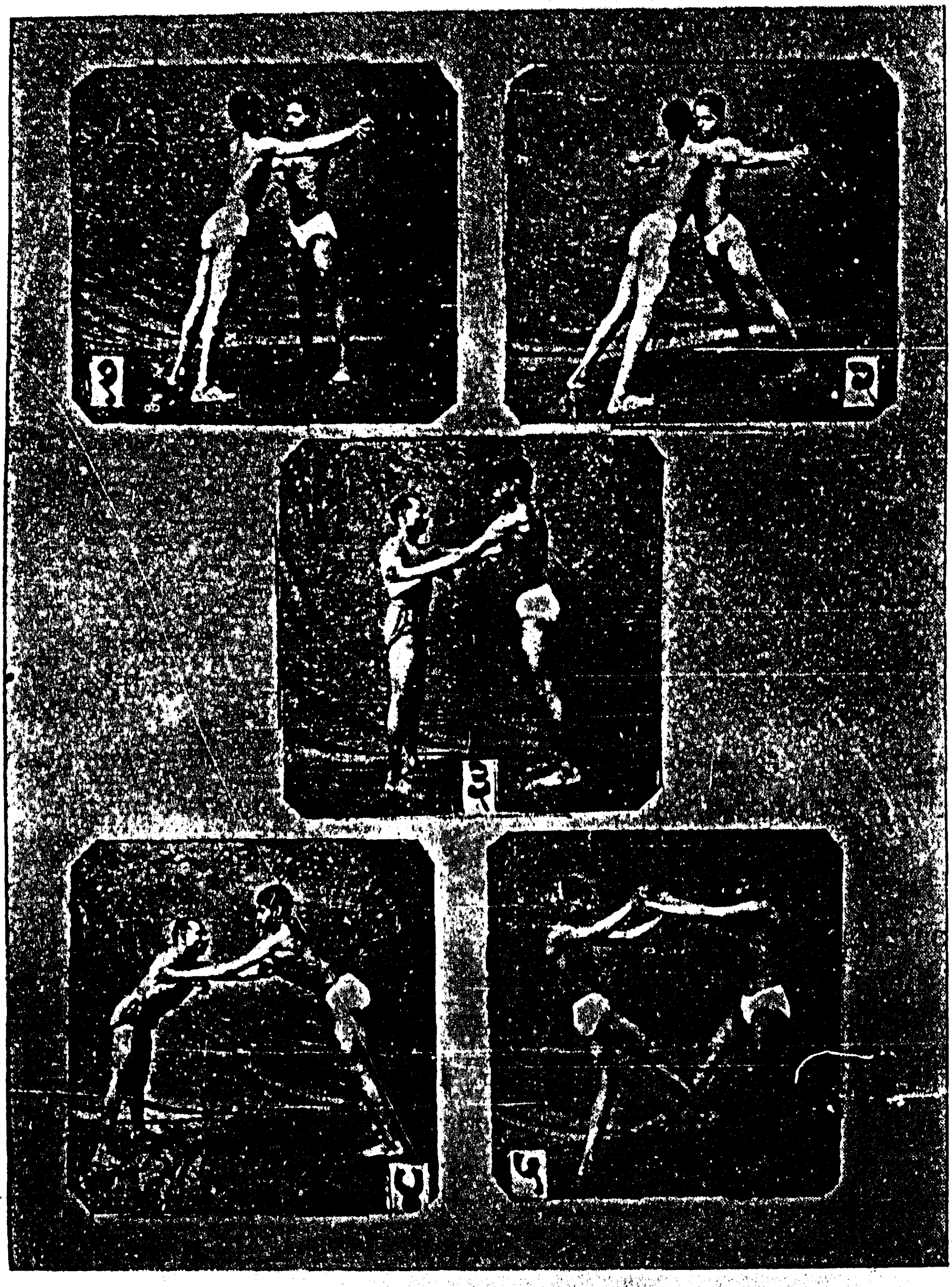
For the second pose place your palms on your waist and get back your left leg straight as much as possible as in No. 2. Take your legs back thus alternately.

For the third move, place your palms on your waist and take the right leg straight to the right until it gets almost parallel to the ground as in No. 3. Similarly take your left leg straight to the left and try alternate moves.

For the fourth move, stand placing your palms on your waist and try to lift up your left leg bent at knee. The leg should be raised sufficiently high as in No. 4. Two figures in No. 4 show the posititions when the left and the right legs are lifted to the desired height.

For the fifth move bend at waist to the left and touch the ground by your left palm. Here your other hand is up straight in a line with the other hand and the right leg gets raised to the point where it is parallel to the ground as in No. 5. Then place your right leg near your left, raise the left hand and stand straight. Then interchange the posititon by balancing your body on your right leg and right palm.

For the last move stand on all fours as in No. 6. Keeping your right step and right palm close. Try to walk as the animals do.



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Plate 160 Nos. 1120-1124

(X) Strenuous Exercises

These are typical Indian exercises, based on the principle of progressive resistance. They require two persons, Generally, Indian Wrestlers, after taking the exercise of wrestling, indulge in these exercises in order to develop strength and stamina. Two persons stand, facing each other. They hold each other's hands or arms and push each other alternately, resisting mutual force just sufficiently as to allow each to apply force, by throwing his full weight on the other. Herein one is not expected to use all his force as in competition in order to prevent the other's movement.

Pushing by chest-force :—First stand facing each other with fingers interlaced (No. 1). Then let the chests meet. You should push your opponent by chest and get yourself pushed alternately by him also with the chest as in No. 2.

The Bahu-Exercise :—Stand in No. 3. Hold the right arm of your partner by your left hand palm. Then bend your left arm at the elbow and push the arm of your partner back. Then keep your right hand fist under the left arm of your partner as in No. 4. Then bring your palm and place it on the left arm of your partner. Then twist the biceps muscles by your right hand fist and push him back. Thus you can push back your partner at left and right alternately and he should push you the same way. When your partner pushes you at your left then you have to keep your left hand touching the left ribs and then bending it keep the left fist ready under his left arm. When this pushing is done you have to bend forward to such an extent that almost the whole of your body-weight is thrown on your partner. Then you have to withdraw and allow your partner to bend and throw his weight on you.

This exercise gives grand exercise to the muscles of the arms, shoulders and chest. The calf muscles also do take part in this form of exercise and they become very strong.

Leg push :—Hold your fingers interlaced as in No. 5. Let the side calves meet. Then push back the calfs alternatively. Change the legs and do the same exercise.

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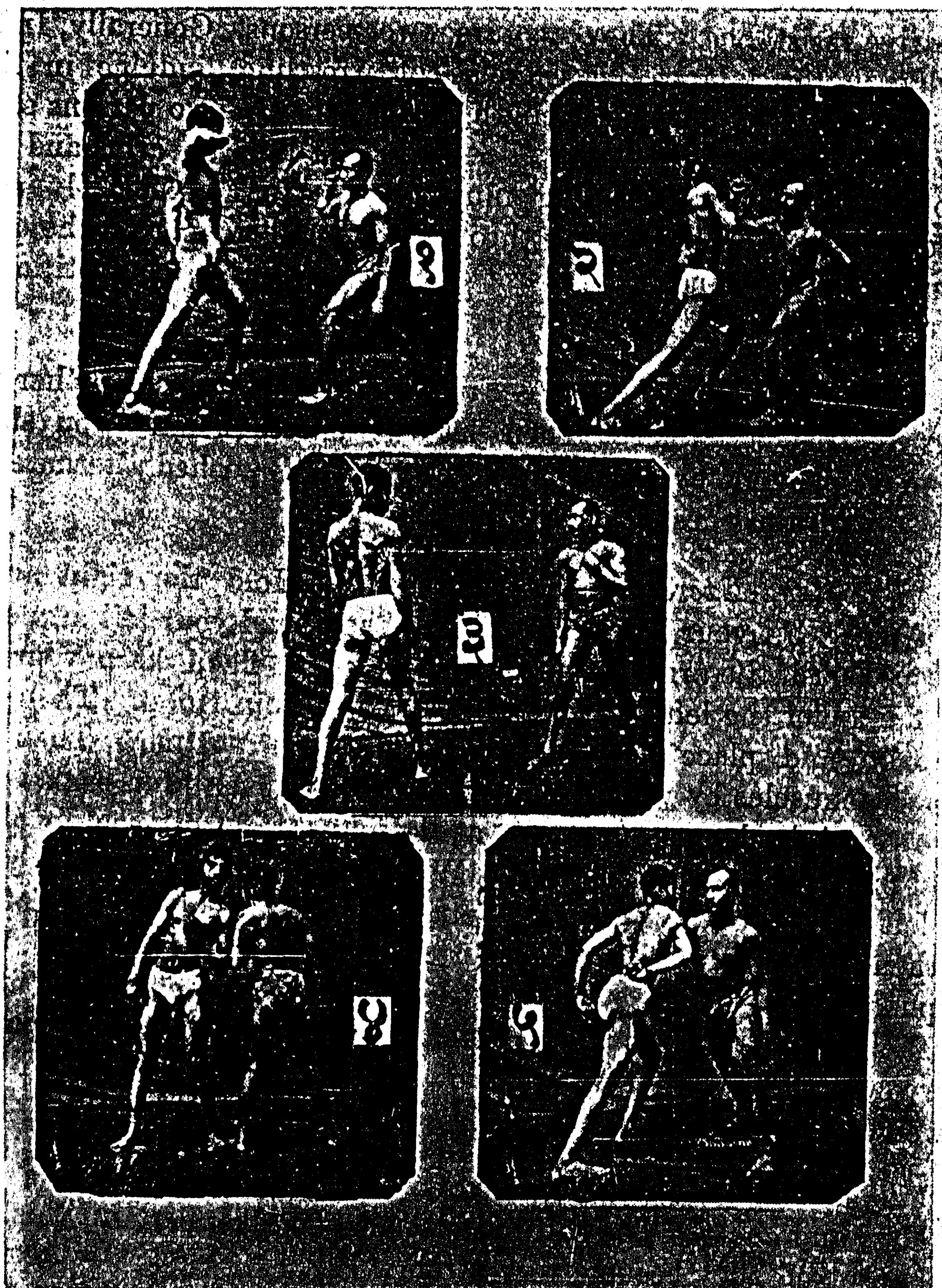


Plate 161 Nos. 1125-1129

Wrist-Blow :—Face each other as in No. 1, in readiness to strike each others forearms. Bend forward, and strike the opponent's fore-arm by your fore-arm (No. 2). While giving and receiving blows, care should be taken to keep the forearm muscles stiff in order to prevent any injury. Alternate fore-arms in giving blows. First right and then left.

Arm-Blow :—Stand obliquely, facing each other (No. 3). Step your left leg forward and dash each other's arms (No. 4). While receiving blows, hold your arm stiff, pressing your ribs by your arms so that you will be able to resist the blow without harm. After giving blows, step back into your original position change arms alternately for blows.

Shoulder-Blow :—Herein the movements are similar to those in the Arm-blow. But blows are received on shoulders (No. 5). In this, opponents can move back eight to ten feet and from thence they run and strike heavy blows on each other's shoulders. These are very interesting and good exercises.



Nos. 1130-1135

(XI) Massage

Massage is considered as one of the best forms of exercises. It is twice blessed. It blesseth him that enjoys massage and him that does it. The enjoyer of the massage feels a great relief because of the removal of exhaustion and restoration of the normal blood-circulation. His skin becomes smooth and healthy and the muscles get a beautiful tone. Now massage has been developed into a systematic science. Massage is the curer of various diseases. Massage is the sovereign remedy for dislocation in which the swelling is slowly disappearing and the aching sensation is removed.

One, who does the work of massage, gets a good deal of exercise. While massaging, one has to exert hand-pressure by bending and rubbing, and hence he gets ample exercise to his fingers, hands, legs, back, obdomen, waist etc. He secures the benifit of deep breathing exercises as he has to breathe deeply while massaging.

Pure Coconut oil or Sesamum oil is generally applied to the limbs and the skin is made to absorb it. This oil serves, as it were, the purpose of lubricating the body-machine and also has nutritive value where by strength, stamina and vigour of the body last long, and skin does not irritate.

Self-massage bestows double blessings on the person. It gives him a relief as well as ample exercise. Rubbing, pressing, and shampooing one's limbs invigorate blood-circulation and refresh one's energies. Get the head and soles massaged with oil and you will feel wonderfully refreshed.

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Plate 162 Nos. 1136-1141

Massaging the Chest :—While massaging the chest, better stand behind your companion as in No. 1. After applying sesamum oil to the chest, press and rub down his chest with your palms and bring them up over his ribs, with a circular motion, with pressure (No. 2). Massage accelerates action of the heart.

Massaging hands :—Make your companion sit in front of you as in No. 3. Ask him to hold your loin-cloth by his hand and rub with force his hand from wrist up, towards his shoulders. Do not exert much pressure while bringing back your palms from his shoulder to his wrist. Similarly massage his other hand also.

Massaging Shoulders :—Rub the shoulder of your companion with the fleshy side of your fore-arm with great pressure. The shoulder requires heavy pressure which palms cannot exert (No. 4).

Massaging Back-hands and Back-arms :—Picture Nos. 5 and 6 illustrate the massage of the back side of hands and arms. Kneel down sideways as in the pictures and massage his hand from the wrist to the shoulder with your palms with great pressure while bringing back your hands. In the same way, treat the other hand.

Careful massage is so much relieving that the enjoyer of the massage becomes drowsy which is a sure sign of the removal of fatigue.

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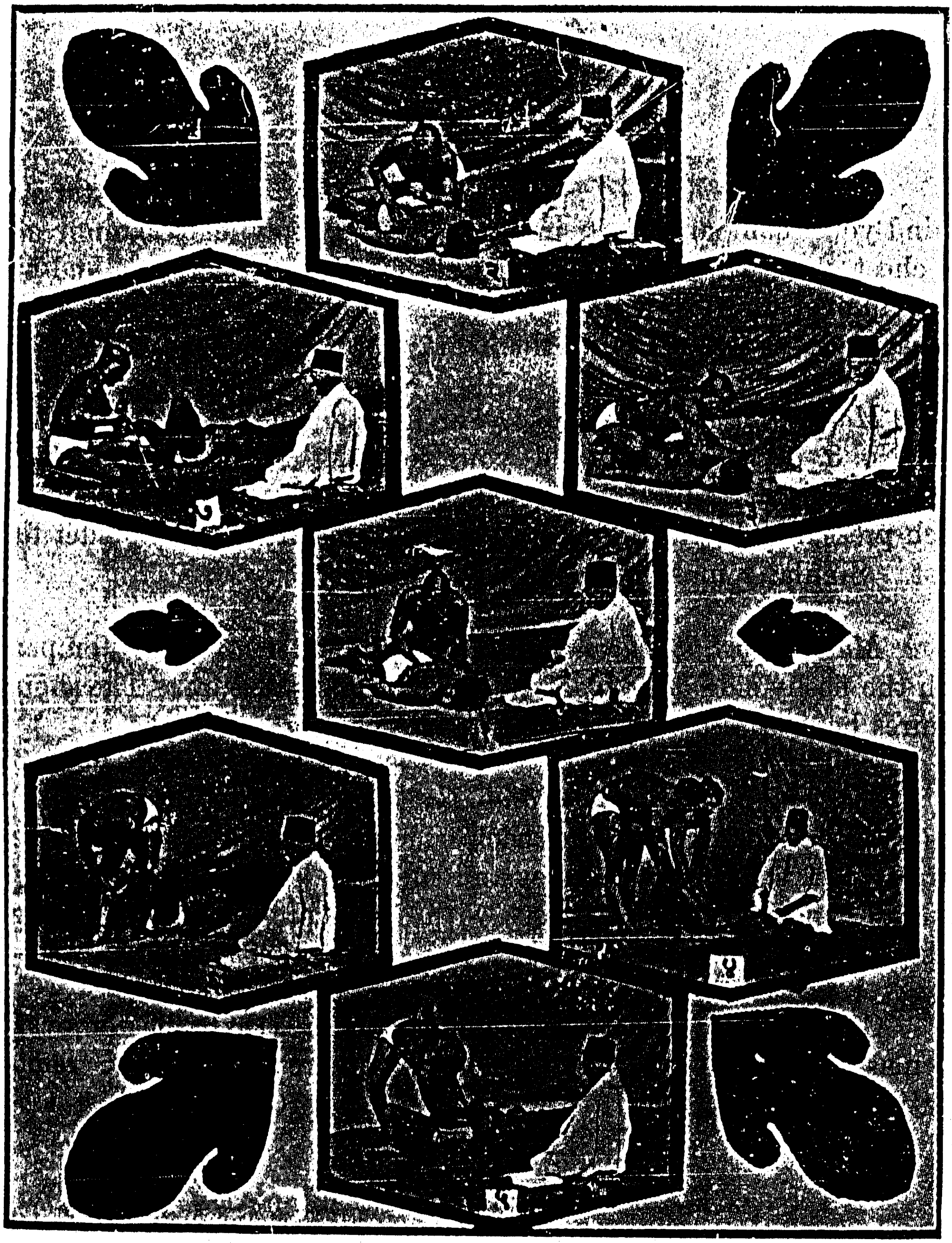


Plate 163 Nos. 1142-1148

Massaging the Back :—Let your companion lie down on abdomen as in No. 1. You take your position by his side as shown therein Place your oily palms on two sides above his waist. Massage the back upward to the neek pressing it sufficiently and get the palms back by his dides without pressure. If more pressing is needed for this *back-massage* then press your left forearm on the side and massage the other side by your right palm, by exerting more pressure.

Massaging the Neck :—Let your companion lie on his belley as in No. 3. Take your seat by his side as shown therein. Then massage the neek portion by your palms. Here you have to bend a good deal and hence so much pressure by the palms is not necessary.

Massaging Thighs :—Let your companion lie on his back and you are to take position beyond his legs as in No. 4. Massage thighs one by one, You have to press yor oily palms from knees right up to the hip-joint. Apply pressure enough; while getting your palms back to the knee-joints you have to bring them without applying any force. In the picture two are massaging both the thighs simultaneously. You can apply still greater pressure by taking position as in No. 5. Hold your companion's left leg in your left armpit and press the thigh by your other hand. Thigh-muscles are big and strong and hence can sustain great pressure.

Massaging Calf :—Let your companion lie down as in No. 6. you have to take his leg between your legs and apply pressure by massaging the calf by downward pressure. Try massage of the right as well as left calf-muscles alternately.

Massaging the Ankle-joint :—Let your companion lie on his back as in No 7. Take his right ankle-joint on your left thigh and massage the joint. Then take his left ankle on your right thigh and massage. Do not exert much pressure.



No. 1149

The Gymnast is trying the lift of Stone—Dumb bells by both hands.

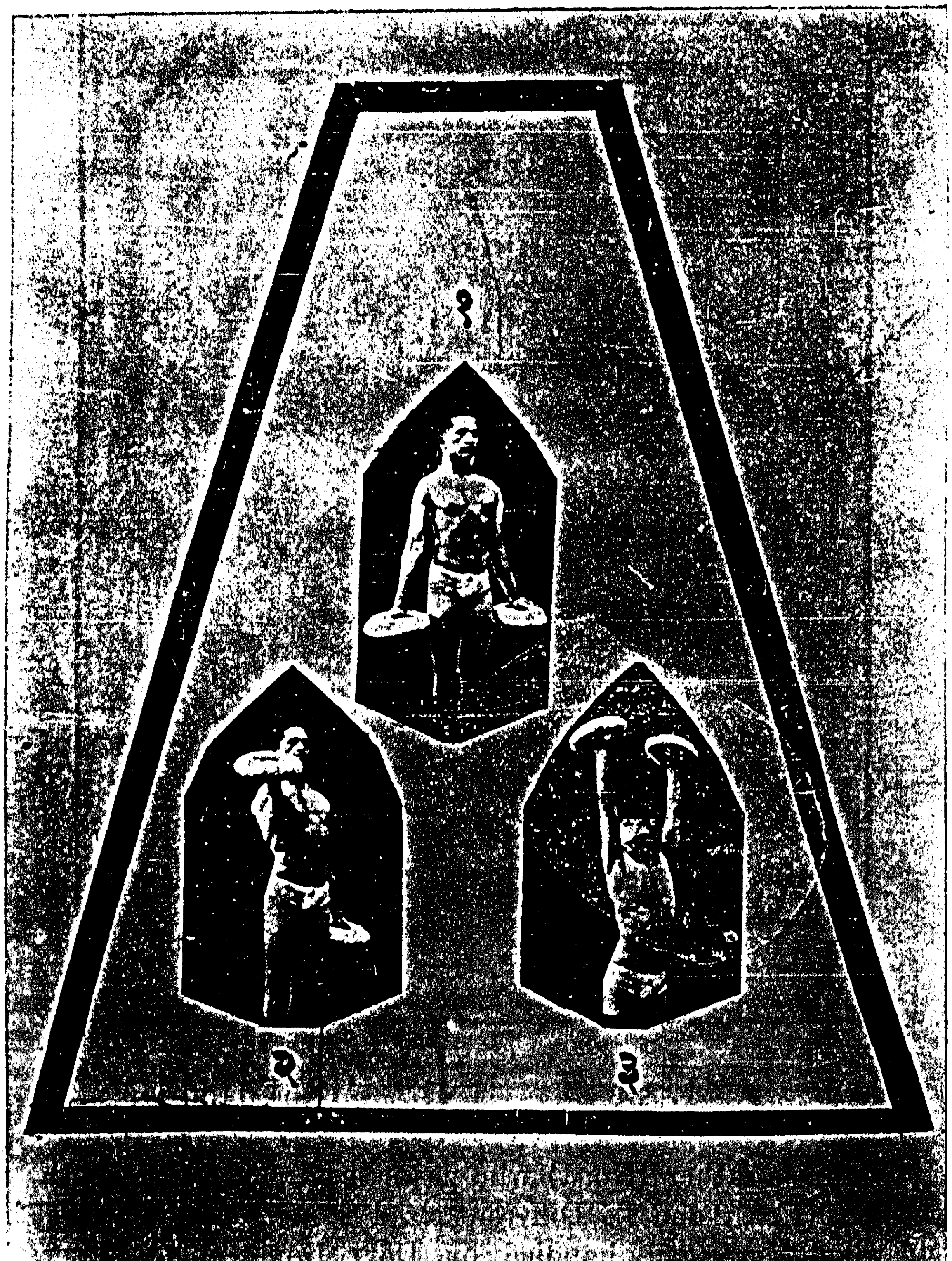
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Nos. 1150-1152

Here is a father (No. 1) who possessed an ideal strength, with his two sons (Nos. 2 and 3). Different sized Stone Demb-bells are shown therein which were easily handled by Devi Domb—The father. The biggest of the dumb-bells has its circumference as 7 ft. 8 inches, its thickness as 15 inches and its weight as 400 lbs.

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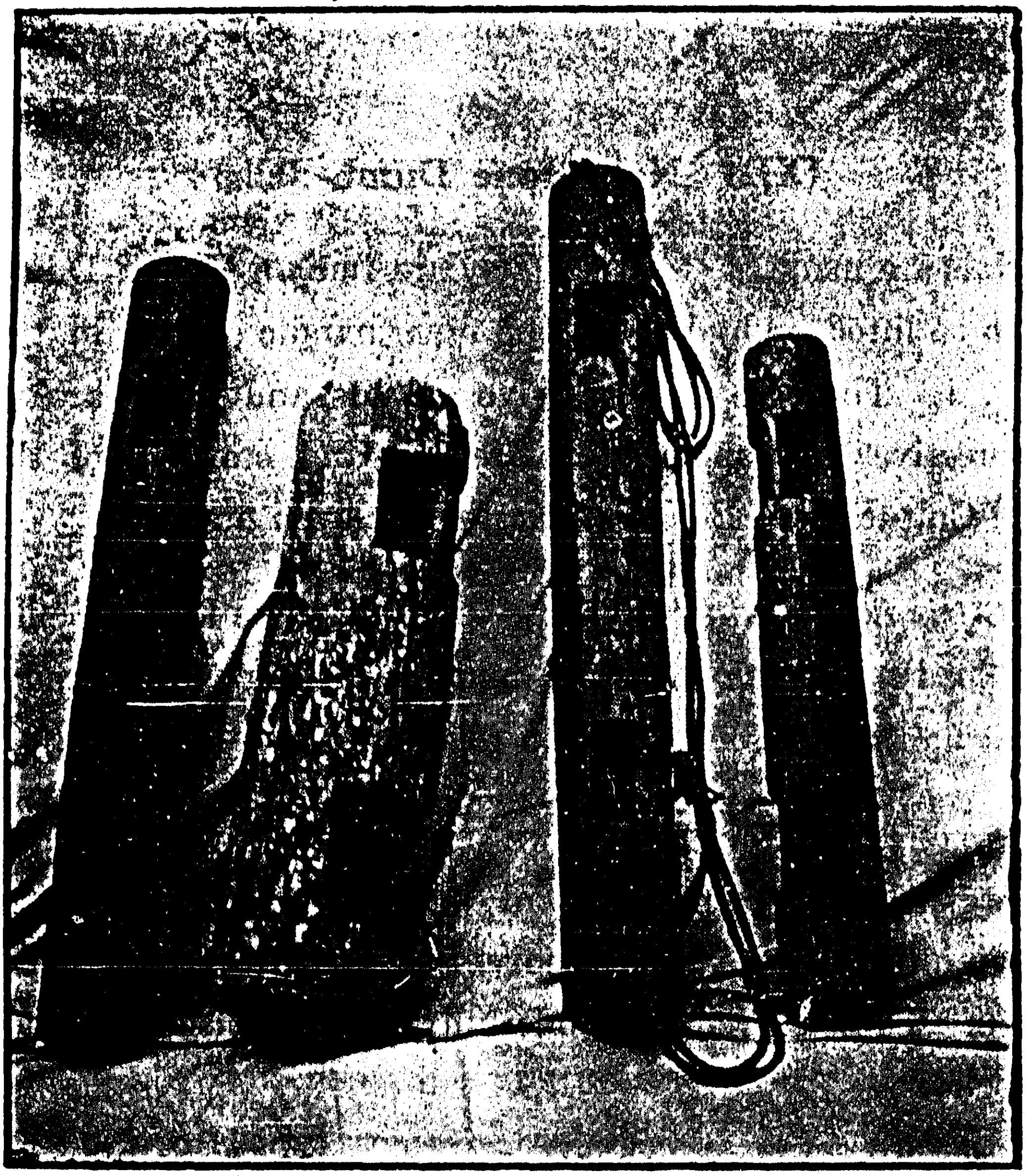
Plate 164 Nos. 1153-1155

(XII) Nal (Stone Dumb-Bells)

Nals are made of stones. They are Indian Heavy Dumb-Bells. They can be lifted up by holding the inner handle carved in the stone as in No. 1. They are of progressive weights and hence are useful in the progressive development of, strength and stamina of the lifter. Physical Culturists at Benares practise this even now.

Lifting stone Dumb-Bells :—Hold the stone Dumb-Bells in both hands (No. 1). Lift up one stone dumb-bell by your left hand (No. 2). Then lift up the otherone and then raise both over-head (No. 3).

Practise this up and down movement with alternate hands. Afterwards try to practise upward and downward lifting with both hands simultaneously. Varied movements of these dumb-bells can be practised. These exercises wonderfully develop biceps, trisceps and leg muscles.

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Nos. 1156-1157

(XIII) Sumtola (Indian Barbell)

Sumtola is made up of two words Sum and Tola i. e. equal weight. It has equal weight on both the sides. It is generally made of Babhul wood. They should be made of different weights. The holes should be carved at equal distances from the ends, so that handles may be prepared therein. These Indian Barbells should be grasped at these handles. Progressive weights thereof are meant for progressive development of strength and stamina of the lifter.

Heavy sumtollas are used in levelling the earth dug out in wrestling pits. They should be pulled by means of strong ropes. This pulling gives a good exercise to the puller. Indian Wrestlers often take this exercise for developing their strength.



1- -2

3- -4

5- -6

Plate 165

Nos. 1158-1163

Sumtola (*Indian Bar-bell*):—At the order *Dress* take an arm's distance from your comrade, holding the sumtola in the other hand as shown in No. 1. At the order *Eyes front* Let go the hand and stand at attention. These orders are used in the mass-drill. At *Ready* hold the sumtola as in No. 2. At *One* Bend down (No. 3). Do not touch the ground with the sumtola. Do not bend legs at knees. At *Two* lift up the sumtola with your hands up to your chest. At *Three* Lift it up with your hands, straight, over your head. (No. 5). At *Four* Take the position of the No. 4. At *Five*—Come to the ready position (No. 2).

Practise this many times. The same exercise can be done by holding the sumtola with your grip reversed as in No. 6.

Other sumtola exercises can also be practised gradually.

1- -2

3- -4

5- -6

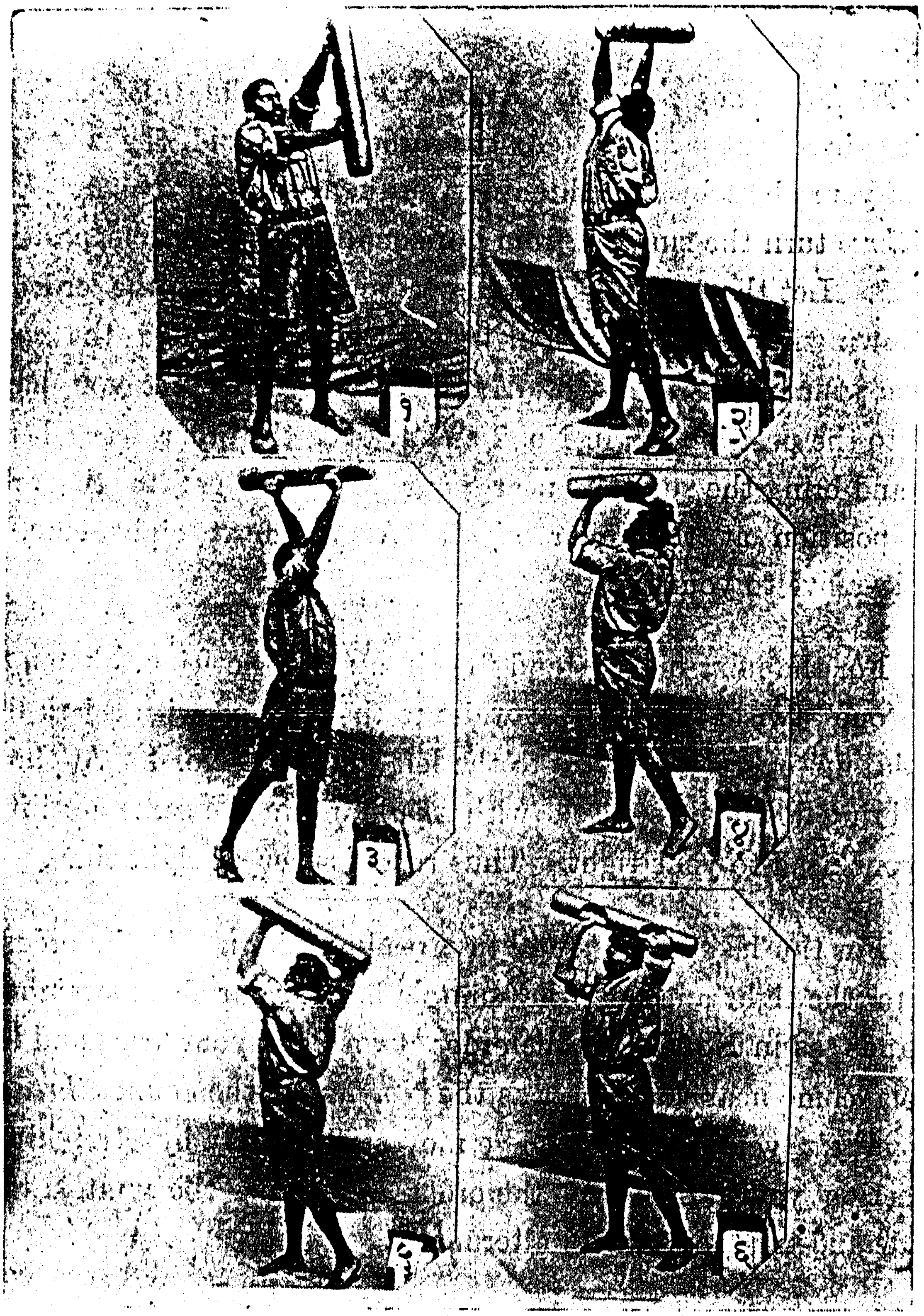


Plate 166 Nos. 1164-1169

Be in a ready position. At order *one* hold the *sumtola* between your legs in a bent position. At the order *two* hold the *sumtola* in front of your chest by straightening your hands as in No. 1. At the order *three* turn the sumtola from horizontal to the verticle position as in No. 2. Let the sumtola be rather to your left. At the order *four* bend down without bending your legs at knees and hold the *sumtola* between your legs as in No. 3. At the order *five* and *six* you have to revert to the positions as in No. 2 and 1. At the order *seven* bend at waist and bring the sumtola near your toes and get to the original ready position at the order *eight*. At the next eight counts try sumtola-move to your right.

For the next move, stand first in a ready position. Then at the order 'one' twist the body at waist to the left and with a jerk lift the sumtola up over your head to the left side as in No. 4. At the order 'two' bring down the sumtola with a jerk and in the same act lift it up over your head to your right. Thus repeat seven or eight time.

For thn last move, stand in a ready position. At the order 'one' turn to the right and hold the sumtola before your chest straightening the hands as in No. 5. At the order 'two' bend your arms and let the sumtola come near your chest as the No. 6. At the counts *three*, *four*, *five* and *six* you should try these moves alternately by stretching and contracting your arms. At the order *seven* take the sumtola to your left side and try these moves alternately.



1— —2

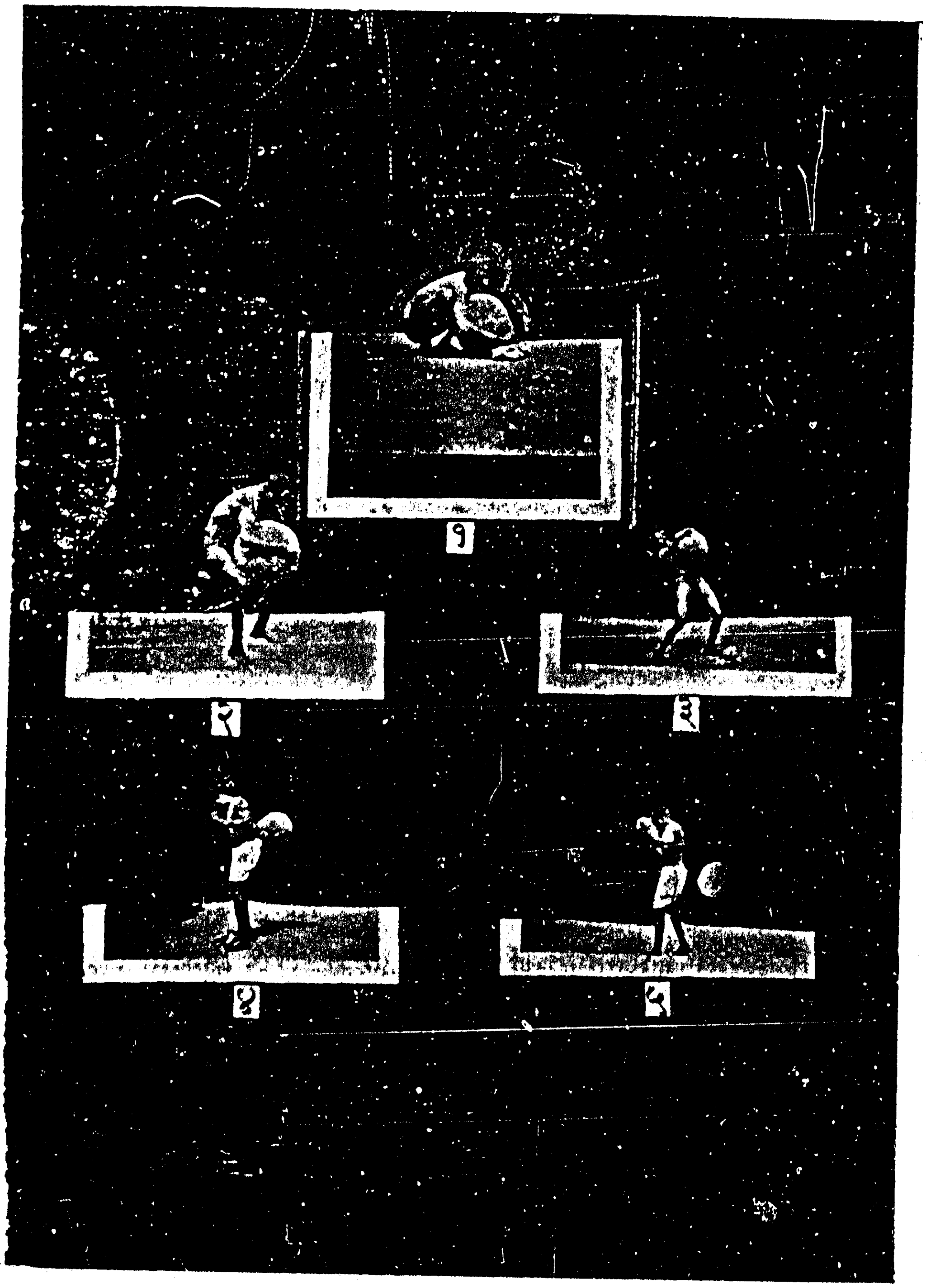
3— —4

5— —6

Pate 167 Nos. 1170-1175

Stand in a ready position. At the order *one* turn a little to the left and hold the sumtola vertically as in No. 1. At the order *two* with a swinging jerk take the sumtola up, to your right. At the order *three* give a backward jerk to your wrist and throw the sumtola a bit backward as in No. 2. At the order *four* make the wrist straight and bring forward the sumtola. At the order *five* with a swing from right to the left throw the sumtola a bit back by bending your hands. At *six* straighten your hands. Try to the other side the same moves with *six* counts.

For the second move stand in the ready position. At the order *one* with a swinging jerk take the sumtola to your left vertically as in No. 1. At the order *two* with a swing and jerk to the right take the sumtola up over your head horizontally as in No. 2. At *three* bend your hands and going through the positions No. 5 and 6 you come to the position No. 4. At the order *four* take the sumtola from left to right as in No. 2. Thus with four counts you have to repeat the moves alternately to the left and right.



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4—
—5

Plate 168 Nos. 1176-1180

(XIV) Heavy Stone-Ball Lifting

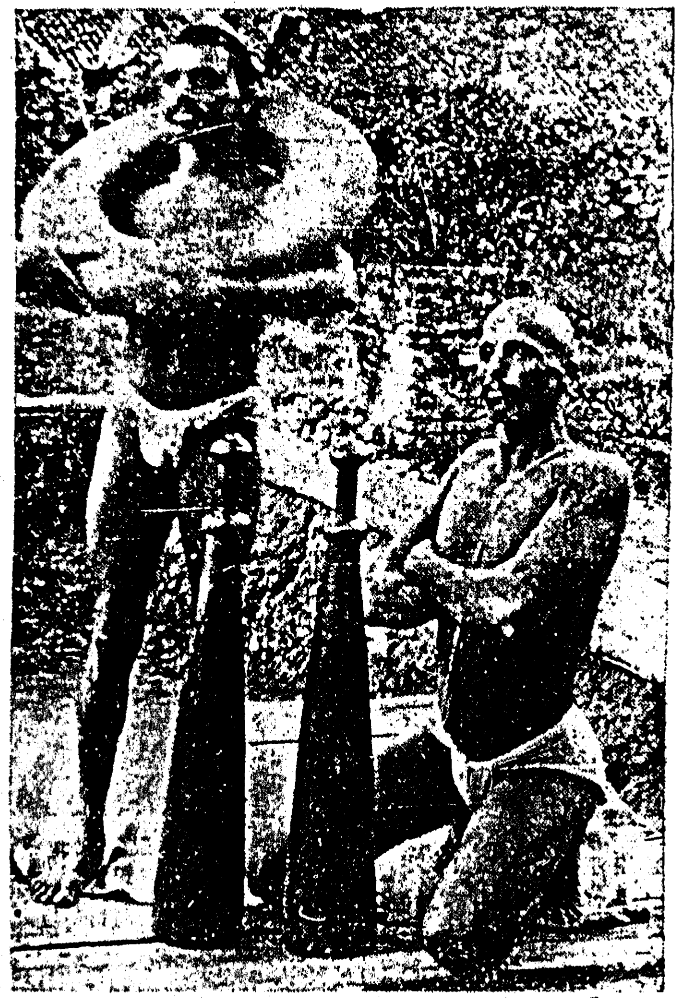
In olden days, heavy stone-ball lifting was looked upon as a pastime to be indulged at leisure. Immense concourse of people used to gather at the time of religious celebrations either outside a village or a city in the precincts of a temple. Outside the temple in open air space, stone-balls of varied weights were generally found scattered. People, fond of physical exercise, took pleasure in trying their strength of lifting these heavy balls. It was considered as a past-time and at the same time it gave an opportunity to every physical culturist to exhibit his skill to the people gathered to gether at such annual functions and to make a mark therein. Naturally, lovers of weight-lifting used to practise lifting heavy weights at home in some form or other. If the balls lifted are proportionately heavy, indulgence in these exercises will proportionally develop strength and stamina of the lifter. As a result, the lifter becomes wonderfully healthy and his body presents muscular development. It is as good as modern weight-lifting.

Lifting Heavy Stone-Ball :—Hold the stone-ball in a sitting posture (No. 1). Then try to stand lifting it up, on your thighs (No. 2). Lift it further on, to the chest (No. 3). With a smart jerk push it further over your shoulder and throw it back on the ground (Nos. 4 and 5). Some times place it on your shoulder and practise Baithaks or slowly run according to your strength.

(XV) Stone-Wheel

The Stone-Wheel gives specific exercise to neck muscles. It is peculiar to Indian Physical Culture System. These Stone-Wheels are of progressive weights and consequently the lifter can develop his strength and stamina progressively.

It is put on round one's neck. The performer can practise Baithaks and slow running with the Stone-Wheels. Sinews of the neck are wonderfully developed by regular practice in lifting the Stone-Wheel. Besides, these exercises can develop muscles of spinal collumn, and legs.

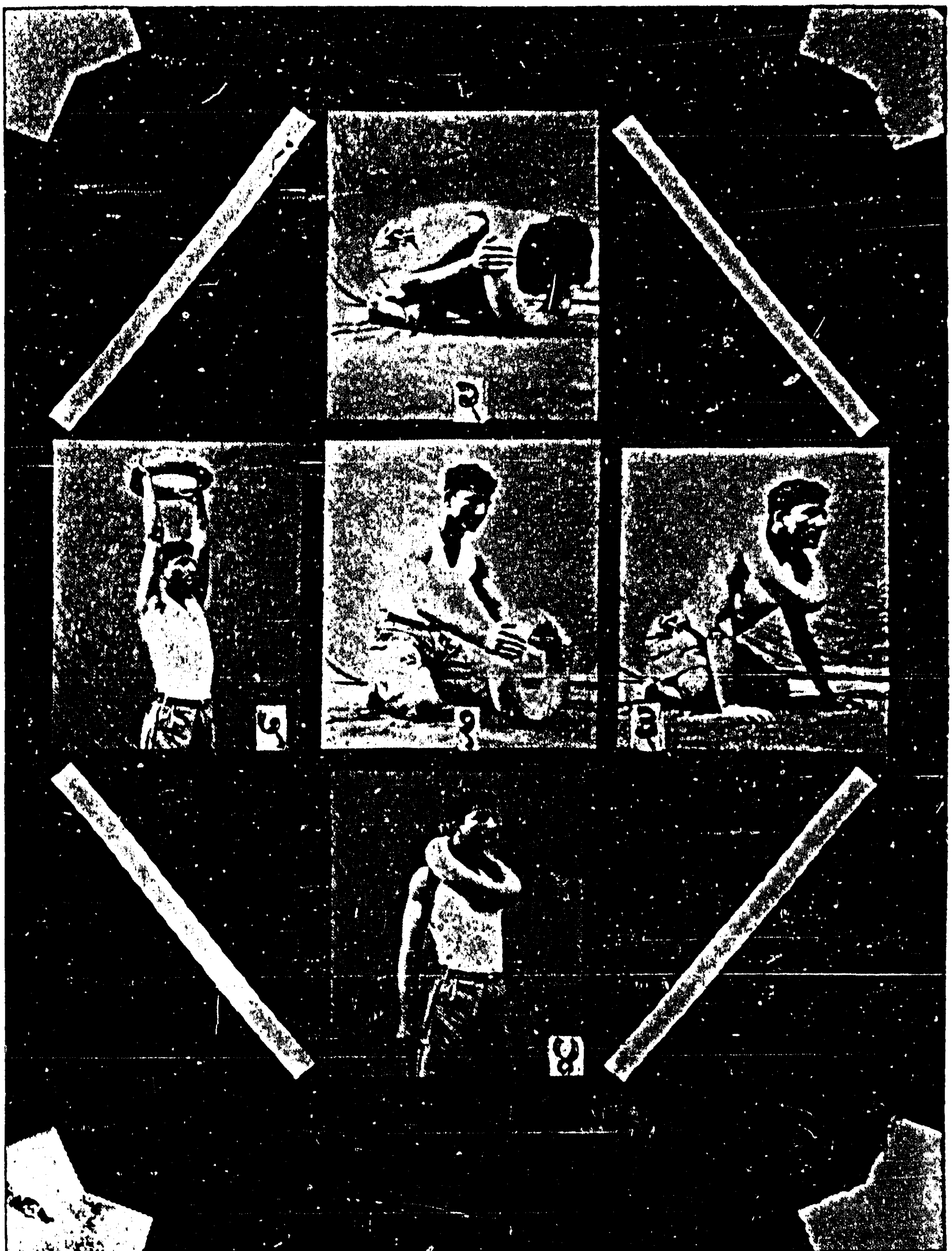


No. 1181

Stone-wheel Exercise :—For Lifting this wheel first take position as in No. 1. Then bend and insert your head in the wheel as in No. 2. Then take support on your hands and knees and raise your trunk with the wheel in your neck as in No. 3. Then try to stand slowly and be straight as in No. 4. Then try the reverse action step by step, and come to position No. 1.

After sufficient practice and when you are able to lift it and keep your balance, you should try to walk slowly preserving the balance. You can as well run slowly with the wheel on. Here you should support the wheel by your hands. You can try also *Baithaks* with the wheel on.

If you find the wheel not very heavy you can lift it up over your head by straightening your hands as in No. 5. Then get it down slowly and take it as in position No. 4.



-2

-1

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-4

Plate 169 Nos. 1182-1186



No. 1187

Heavy pillar-like club (*Ekka*) :—This heavy club is almost like a wrestler's Pillar. It is called *Ekka.* Its circumference is thirty inches at the middle and height is six feet nine inches. It is a long heavy club. Old physical culturists used to practise various liftings to try their strength. It is really a typical Indian exercise in Benaras and they say that Devi Domb used to handle it with ease.



No. 1188

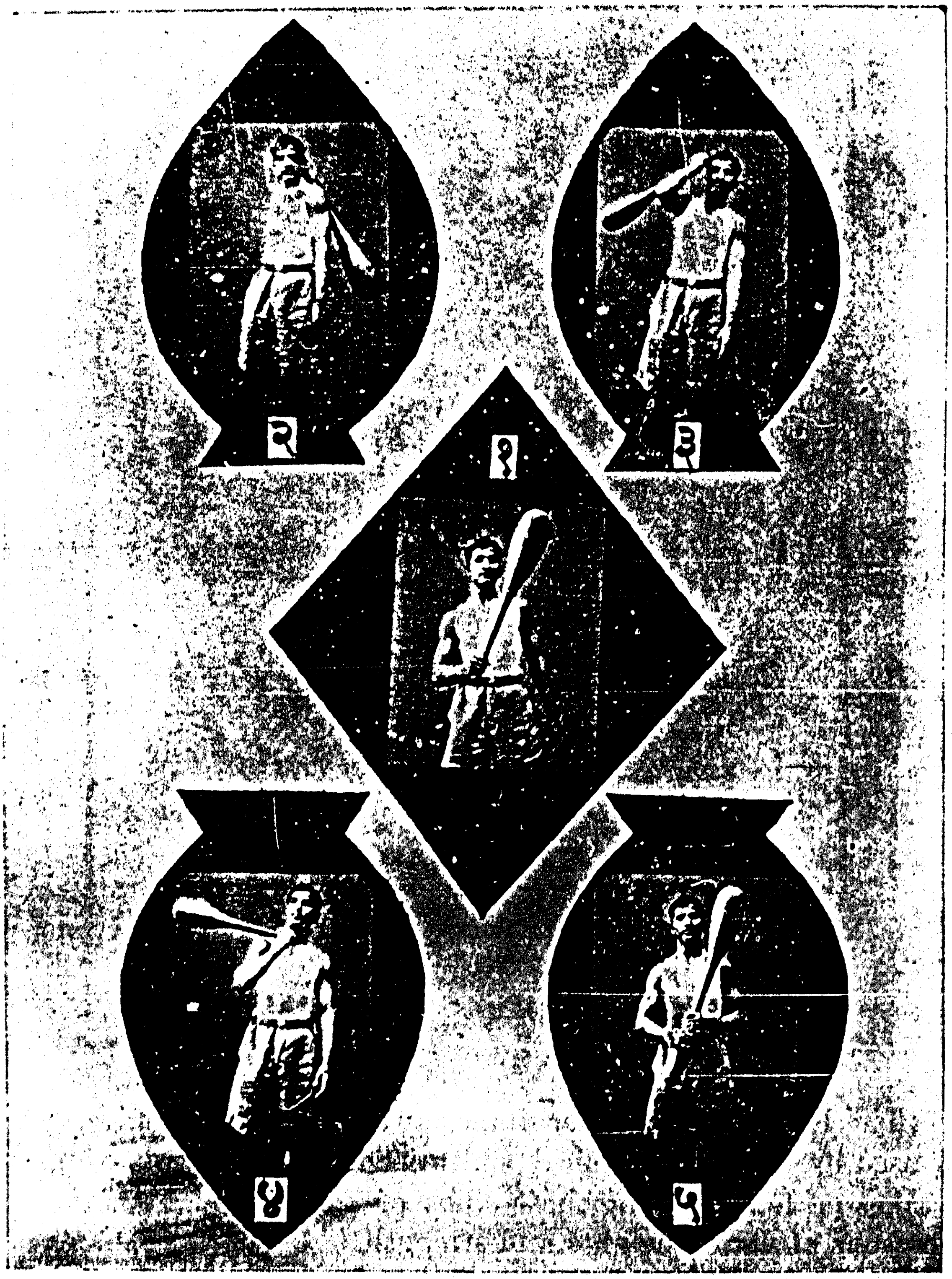
(XVI) Karela

The Karela is another important apparatus picture, which is often used by Indian Physical Culturists. Every gymnasium of old type takes pride in keeping these clubs of varied weights and sizes to suit persons of varied heights and strength.

The moves of this club are very few. The lifter can circle it from back to front either with one hand or with both hands. To gain sufficient strength and stamina it requires even one hundered movements at a stretch. Of course it depends upan one's strength as to how many times it should be practised. Fingers, wrists, and shoulders of the performer get special exercise in these movements.

2- -3

1-



4- -5

Pate 170 Nos. 1189-1193

Karela swing

Exercise first :—Stand straight holding a karela in your right hand. The five positions in the plate represent one action. You start jerking the karela a bit to your left as in No. 1. Throw it at the back as in No. 2. Take it from left to right as in No. 3. When the karela comes to the position No. 4 get your right hand grip down to your waist-line and exchange your grip. Here hold the karela by your left hand and try the swing in the opposite direction. You have to try these swings alternately and you have to exchange the grips at the end of each action.

Exercise second :—In this swing you have to go through the stages from one to four. When you come to the position No. 4. Then instead of getting the grip down to your waist, line you have to reverse the action and go through the stages from three to one. Then at the position No. 5. You have to exchange the grip and try the alternate swing.



No. 1194

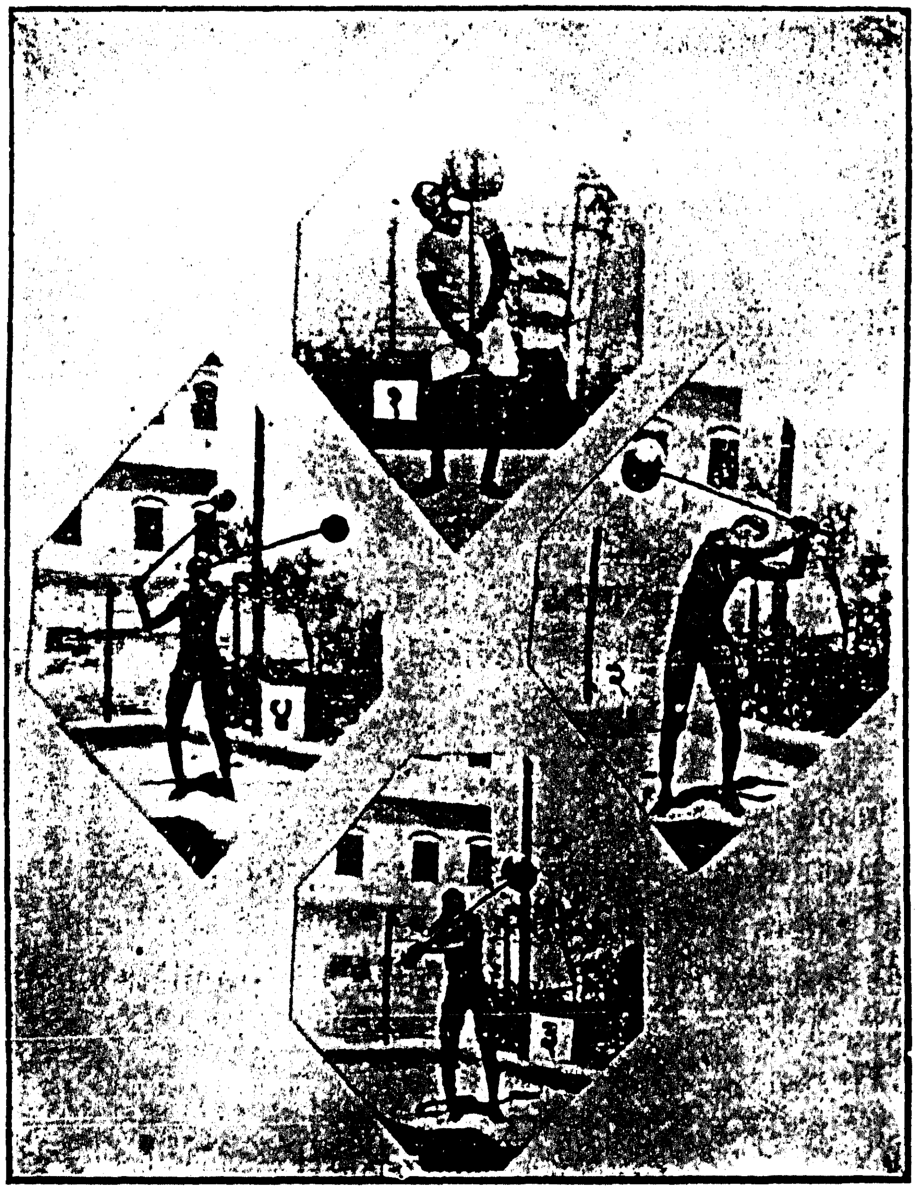
(XVII) Gada (Mace)

We hear and read many descriptions in Ramayan and Mahabharat about mace-fighting. Hanuman, Bhima, Duryodhan, Balaram, and others were the champions of mace-fighting in the age of Puranas. Mace fighting as such is not now in existence. Mace exercises however are current in Northern India. Mace includes a long handle and at one end, a heavy iron ball or stone ball is attached. Maces of varied heights and weights are devised for the use of persons of varied heights and strength.

The mace movements are the same as those in heavy-karela swinging. But Mace-swinging ensures good grip of fingers. The sinews of shoulders get adequate special exercise and hence they become stronger. It is a good form of exercise and is peculiar among northern Indians.

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Plate 171 Nos. 1195-1198

Mace-Swinging

Rumali (*Head Move*) :—Hold the Mace with both hands (No. 1) Lift up the mace, throw it back to your right (No. 2) and circle it to your front from your left. Place it on your left shoulder (No. 3). Practise this many times until you master the movement. Then throw the Mace back and to your left and bring it to the front from your right just in a manner reverse to that in the first move and rest it on the right shoulder. Thus learn the movements on both the sides.

With two maces in two Hands :—Take two maces (No. 4). Practise the movements first with a single mace, alternately and when you master the moves practise with both maces, moving them parallel to each other. Care should be taken that maces do not clash against each other nor do they hurt you. Those moves are similar to those illustrated in heavy club swinging.

(XVIII) Heayy Club Swinging

Heavy Club Swinging is very common among Indian Physical Culturists. Every Indian Physical Culture Institute keeps heavy clubs of different sizes and of different weights to suit persons of different heights and different strength. These clubs are swung as many times as possible. This exercise develops muscles of hands, shoulders, spinal collumn, chest and legs. Clubs of progressive weights should be used to develop strength and stamina of the performer progressively. Indian Wrestlers think it an important exercise to develop their strength and stamina. A few moves are illustrated here as specimens.



1- -2

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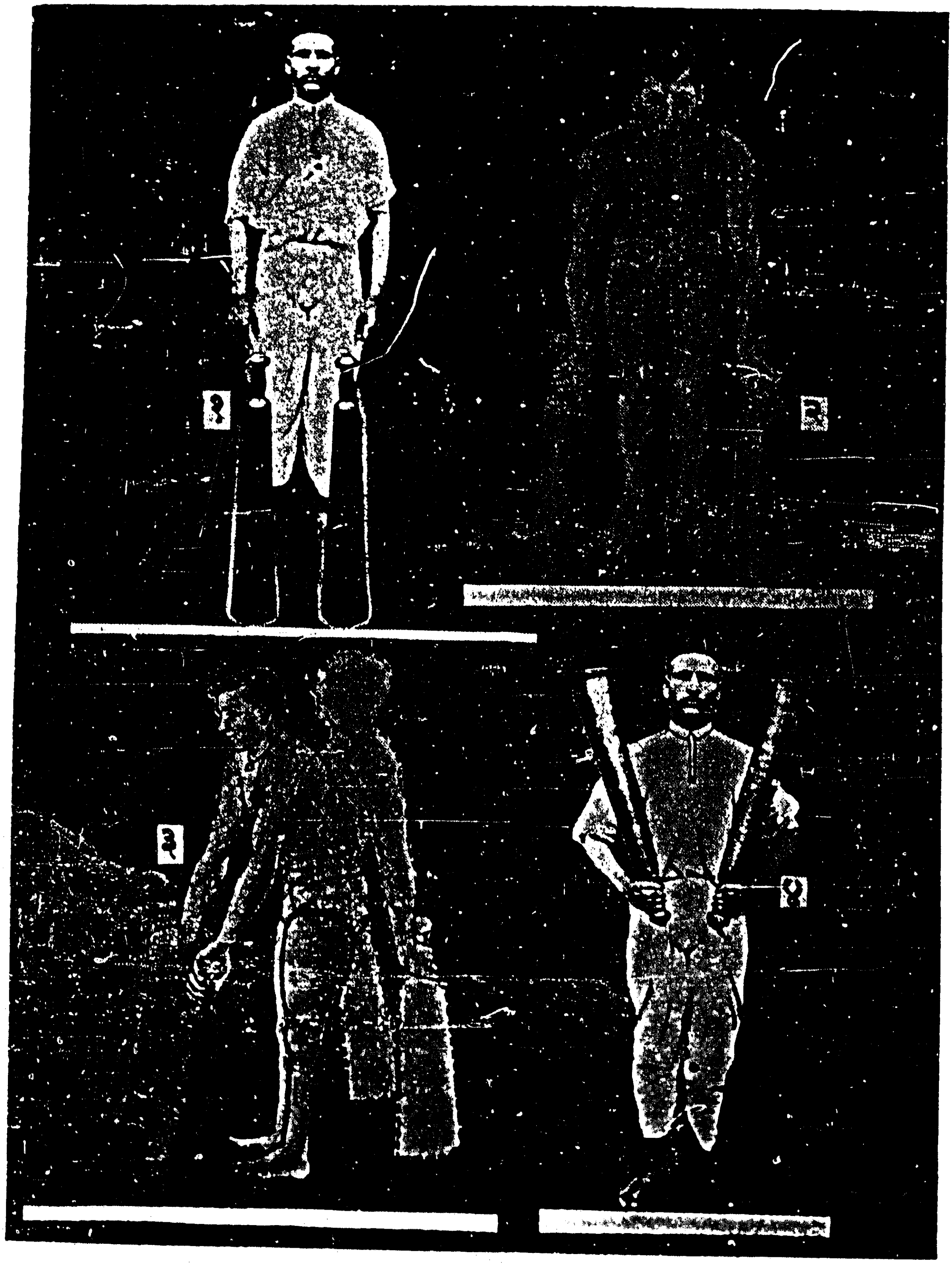
Plate 172 Nos. 1199-1204

Heavy club swinging :—In No. 2 we see Shriyut Bachha Maharaj of Beneras taking Exercise with a heavy pair of clubs. In No. 5 Mr. Atale a disciple of famous Kondbhatnana is seen handling a similar heavy pair of clubs.



Nos. 1205-1208

The plate shows a different variety of such heavy clubs. Sharp pointed nails are fixed in the club or sharp blades of swords are fixed in the sides of the clubs. Skill lies in handling these heavy clubs without getting a slightest touch of it to the body of the performer.



1- -2

3- -4

Plate 173 Nos. 1209-1212

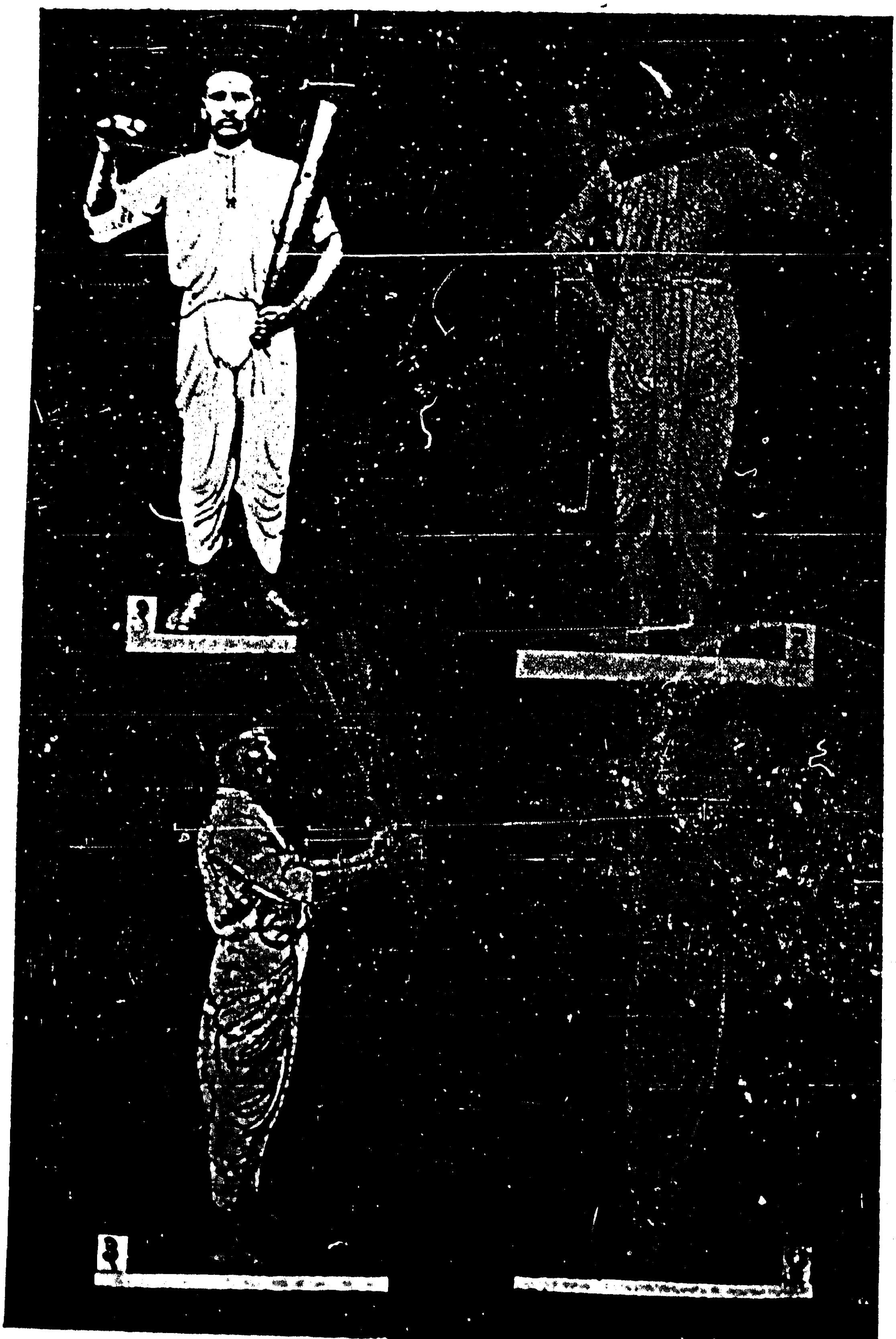
Club swinging :—First stand straight keeping the clubs by your sides as in No. 1. Keep your legs about a foot and a half apart; so that you can conveniently preserve balance while taking this sort of exereise. If at all you put on some clothes let them be fit. It is better however for Indian climate to practise these without putting on any clothes A fit loin-cloth is sufficient. Loose clothing interferes a great deal while trying different swings of the clubs. Then bend a little and hold the clubs in your hands as in No. 2, While getting straight again you should get them first backward as shown in No. 3. Before jerking them up give them two three swings. Jerk them up and get them to your shoulder as in No. 4. Keep the clubs rather inclined and not exactly Vertical. The club-handle-grip should be at your waist line This is called the ready position for club swinging. The swinging action is necessary if the clubs are rather heavy or you have no sufficient practice. If you try to lift the clubs without swings there is undesirable and unequal strain to your shoulders. While taking the clubs to your shoulders and particularly when the clubs are rather heavy you should keep the hand and shoulder-muscles rather loose and not stiff. The secret of club swinging lies in skilful swinging moves with necessary jerks.



2- -1 -3

Plate 174 Nos. 1213-1215

Arm-pit swing :—Stand taking the clubs on your shoulders. stretch your right hand and balance the club as in No. 1. Then with a gentle jerk take the club to the position No. 2. Continue the jerk and let the club go below your right arm-pit as in No. 3. With a reverse pull bring the club back to position No. 1. The club in this swing should neither touch your ear nor any part of your head. The grip should not be stiff. The three stages are meant for clearing the position for a novice. Try the same by your left hand to your left side. When you get accustomed to the moves on both the sides then without taking position as in No. 1 you can swing the clubs alternately a sufficient number of times. The club should be allowed to take a swing and a jerk by its own weight. A beginner is required to exert for bringing about his jerk and swing but in case of an expert it becomes almost mechanical. A skilled swinger can swing this move without assuming position No. 1 and also without resting the clubs on the shoulders. After practising *Dands* your arm-muscles get rather stiffened but that stiffness is removed by having a few of these club-swinging exercises. The part of the body above the waist gets suitable exercise by club swinging.

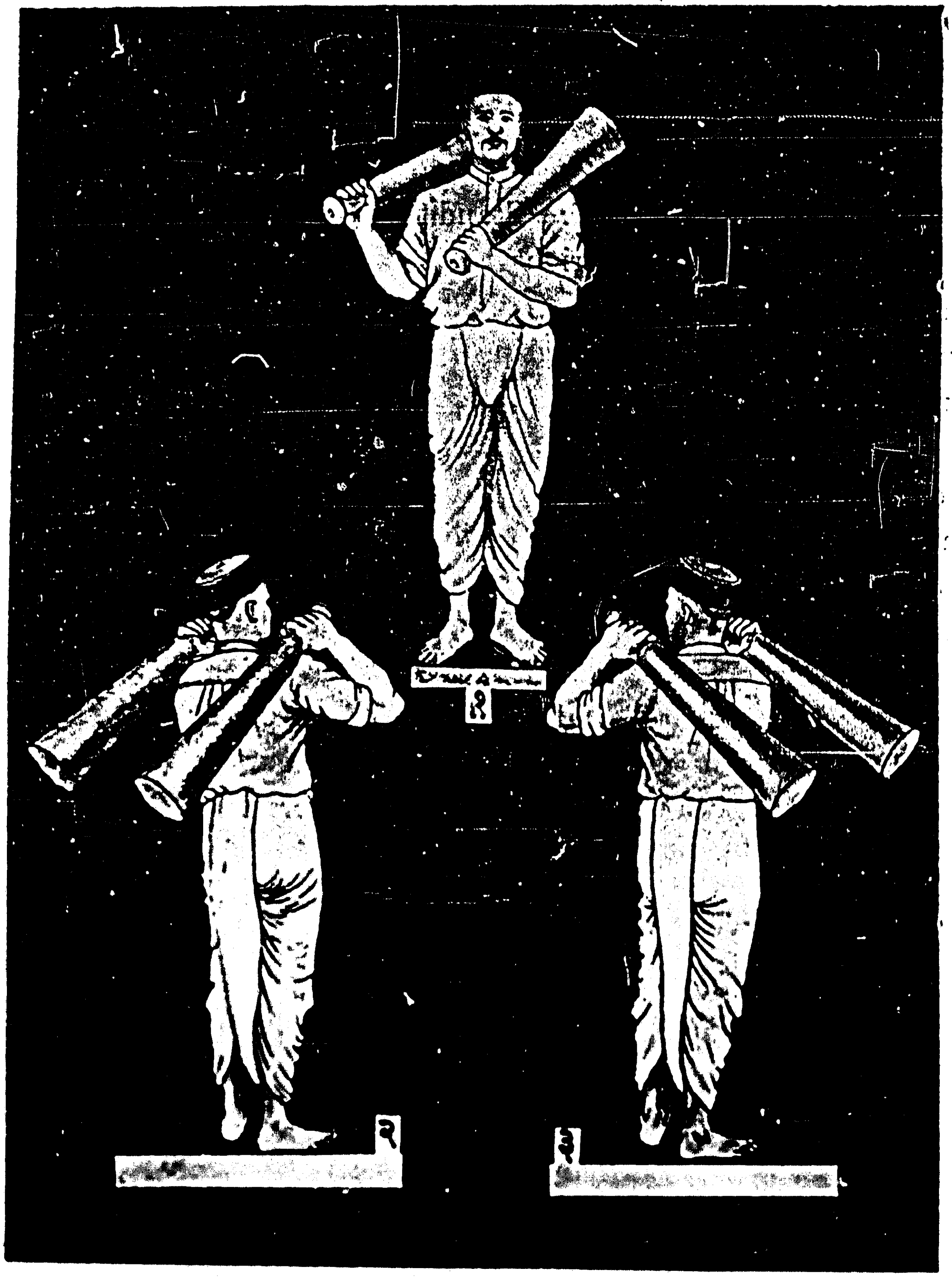
1—  —2

3— —4

Plate 175 Nos. 1216-1219

Shoulder-shield swing :—Stand taking the clubs on your shoulders. Lift the club fn your right hand a little and throw it to the left. You have to bring it from left to right in a semi-circular way. While doing this your right hand grip should be exactly over your right shoulder but not touching it. No. 2 shows the back position when the club is thrown in the move. The club should not touch either the ear or the head. Repeat only one side action a number of times. Generally in case of a right hander his left hand remains comperatively weak and in case of a left hander his right hand remains weak. But by this exercise of clubs both of your hands get equally developed. When you have sufficient practice of one side action then you may try the moves of both the sides alternately. After you have good practiee you can swing this move without resting your club either on your chest or shoulder. When this swing is being practised it appears as if you have a shield covering your shoulder. Your shoulders are nicely developed thereby.

Arm-pit swing (by both hands simultaneously) :—Stand holding the clubs in your hands as in No. 3. Try arm-pit swings by both hands simultaneously as in No. 4. The clubs must go quite parallel if not there is a clash. This is rather difficult swing and so not very common.



1-

2-

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Plate 176 **Nos. 1220-1222**

Shoulder-move (*Mudhe Dhal*) :—Stand alert, with clubs resting on your shoulders. Move your torso, a little to your right; lift up clubs a little, pointing to your left (No. 1). Swing the clubs sufficiently back and towards your right from behind (Nos. 2 and 3) until you finish a semi-circle. Then come to the starting position. Practise the same reversely to your left as many times as possible.

You can try the movements of one club in the beginning. Alternate the movements of clubs, without their touching your shoulders. Regular practice tends to give grace to the movements of clubs. When both the clubs are being swung, they should be kept parallel to each other.

1— —2

3— —4

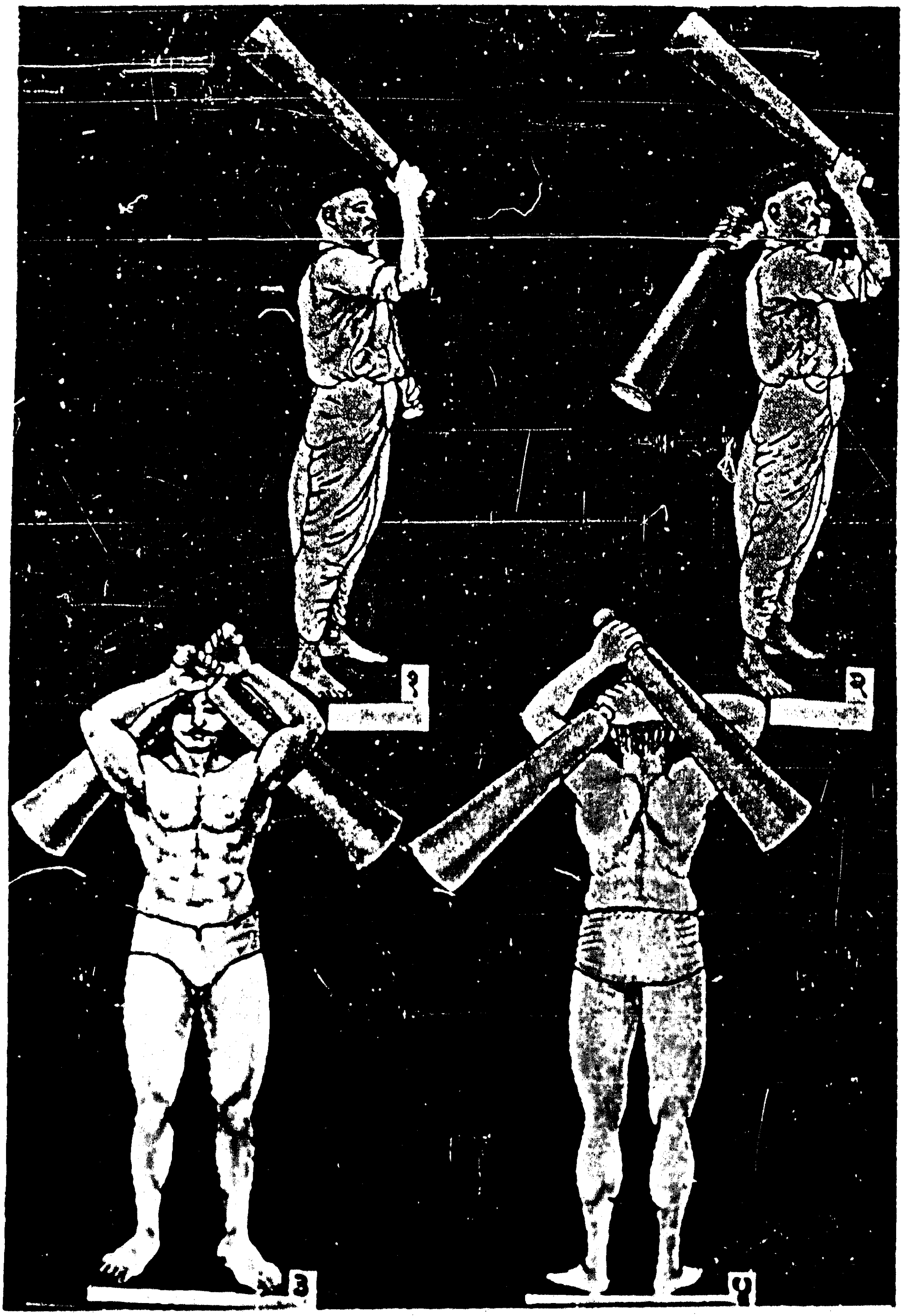


Plate 177 Nos. 1223-1226

Head Move (*Rumali*) :—Rest clubs on your chest. Then Lift the right club as in No. 1. Holding the right club with your right fist in front of your fore-head finish a circle from left to right and bring the club to the original position.. Then practise it with your left hand. After sufficient practice, practise movements with both hands, one after another in succession.

The picture No. 2 represents the interim movements when both hands are functioning.

Shoulder Move :—Stand alert with clubs resting on your shoulders. Then place the right club on your left shoulder and the left club on your right shoulder. Before throwing the clubs back as in No. 3, these should be crosswise on your chest, first, and then raise up your hands and begin the movements of the clubs towards your back, with the right club moving from right to left and the left club moving from left to right and bring them in front. Move the clubs as many times in this way as possible. No. 4 represents the interim movement of clubs on your back side.

Take care that clubs neither dash against each other nor do they hurt you in any way.

(XIX) Baneti (Stick with cloth balls at both ends)

In old days, soldiers used to learn the art of spear thrusts. But in sham fighting, instead of pointed spears, blunt spears are used. First the practice with blunt spears was made so as to master completely the moves with a view to enable the soldiers to thrust their spears successfully in actual fighting and to protect themselves from their enemies. Hence Baneti came into use to give practice in those movements. The moves of this exercise are numerous and can be multiplied according to practice therein and experience. For the sake of interest and grace varieties of Baneti came into use.

Baneti preparation :—Take a bamboo stick or a cane stick, half an inch thick. Keep its height equal to the height of the performer's shoulder. Attach small nails to both the ends of the stick and wrap pieces of cloth round them and stich them so as to form round balls at ends.

Space and Dress :—Minimum space, 10 ft. × 10 ft. is needed. Half shirt and short are advisable.

Double Baneti :—Two Banetis in two hands can be handled with grace and advantage.

Burning Baneti :—Instead of open cloth balls at both ends, hollow iron nets should be attached to the ends and cloth balls should be inserted in them and then they are to be dipped in rock-oil and should be lit up before flourishing it, so that burning pieces of rags might not get out of Banetis when they are being handled.

String Baneti :—Herein, instead of a stick, a string ¼ inch thick may be used. Balls at the ends should be a bit heavy. Small iron balls wrapped up in cotton or wooden balls will do (No. 1227).

There is one more difficult variety of the string Banety. Instead of balls at the ends of the string two water pots are tied. The skill lies in handling the Banety without dropping a drop of water out of these pots (No. 1228).

In this variety of Baneti there is a cane or bomboo stick about a foot long. At its ends iron thin chains each about 2 feet in length are attached. At the end of each of these chains small iron-balls are fixed. This Banety being rather heavy gives more strain to the performer (No. 1229).

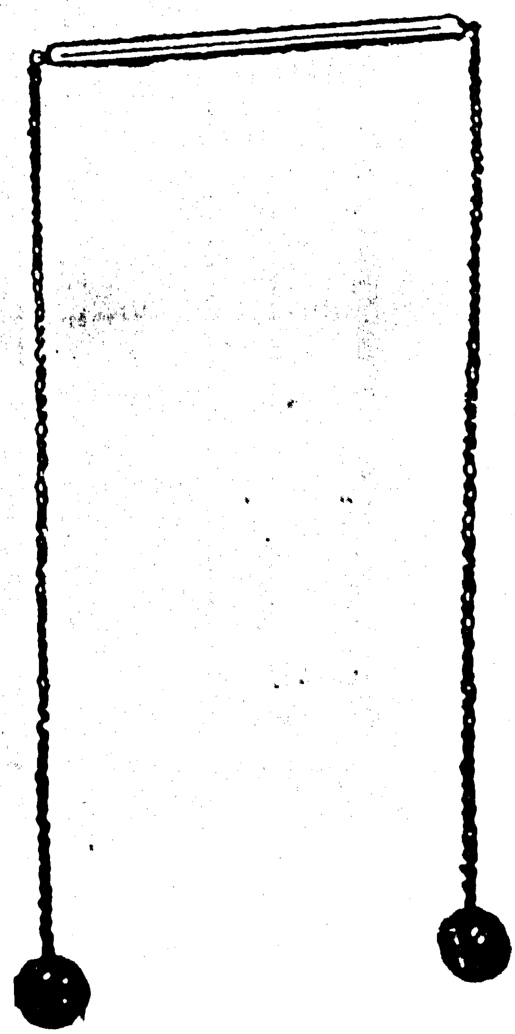
When a skilled performer handles these string and chain Baneties they appear as if they are bamboo Baneties.



No. 1227



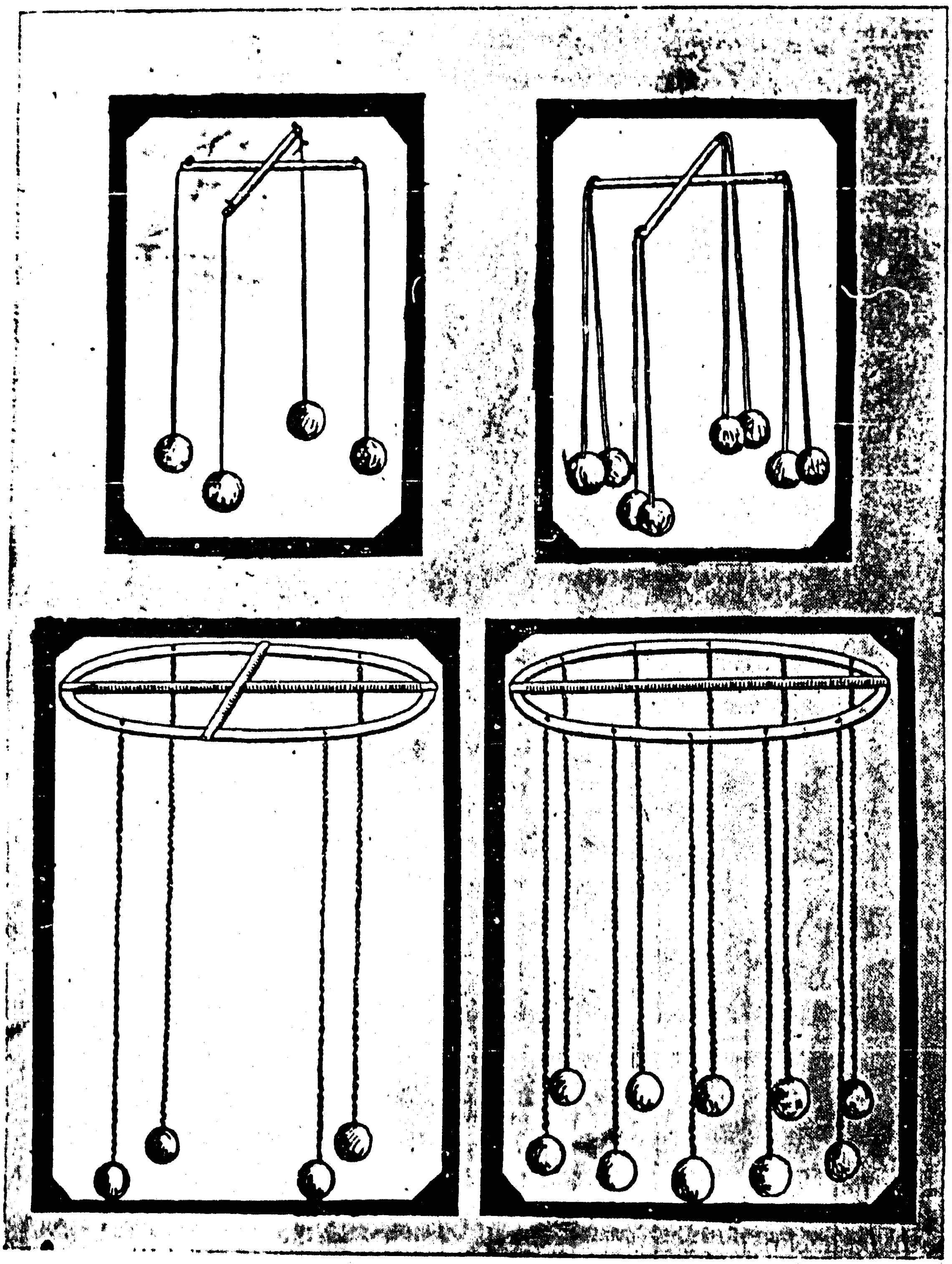
No. 1228



No. 1229

1— —2

3— —4



Nos. 1230-1233

Double-String-Baneti, hanging from crosswise sticks :—Take two bamboo sticks, one and a half feet long and about an inch thick. Fix them at right angles to each other. Bore holes at four ends and hang four strong strings about ¼ inch thick with heavy balls attached to the ends (No. 1). Hold the wooden frame at the centre and move it round. When they get full speed the strings become parallel to the ground. While doing this, you have to bend to allow free scope to the strings.

Attach two strings with balls at each end of the cross-wise sticks and move the Baneti as before (No. 2).

Circular Baneti :—Fix the crosswise sticks in an iron ring, with a diameter of about one foot and a half. Attach four iron chains with four wooden or brass balls to the ends of the chains (No. 3). Hold the inner sticks and move the Baneti.

One handled circular Baneti :—Take an iron ring of 18 inches diameter. Fix in the interior a bamboo stick as a handle. Bore ten holes into the ring at equal distances and hang ten iron chains therefrom with iron balls at the ends (No. 4). This will become a heavy Baneti and the moves will give good exercise to the performer. Balls may be wrapped with cloth and they, after being dipped into rock-oil, may be lit up. When the Baneti is being handled thus, it will present a magnificient sight.

Practise the circles in a reverse manner alternating the grips with your hands and combine both the moves to train your wrist muscles.

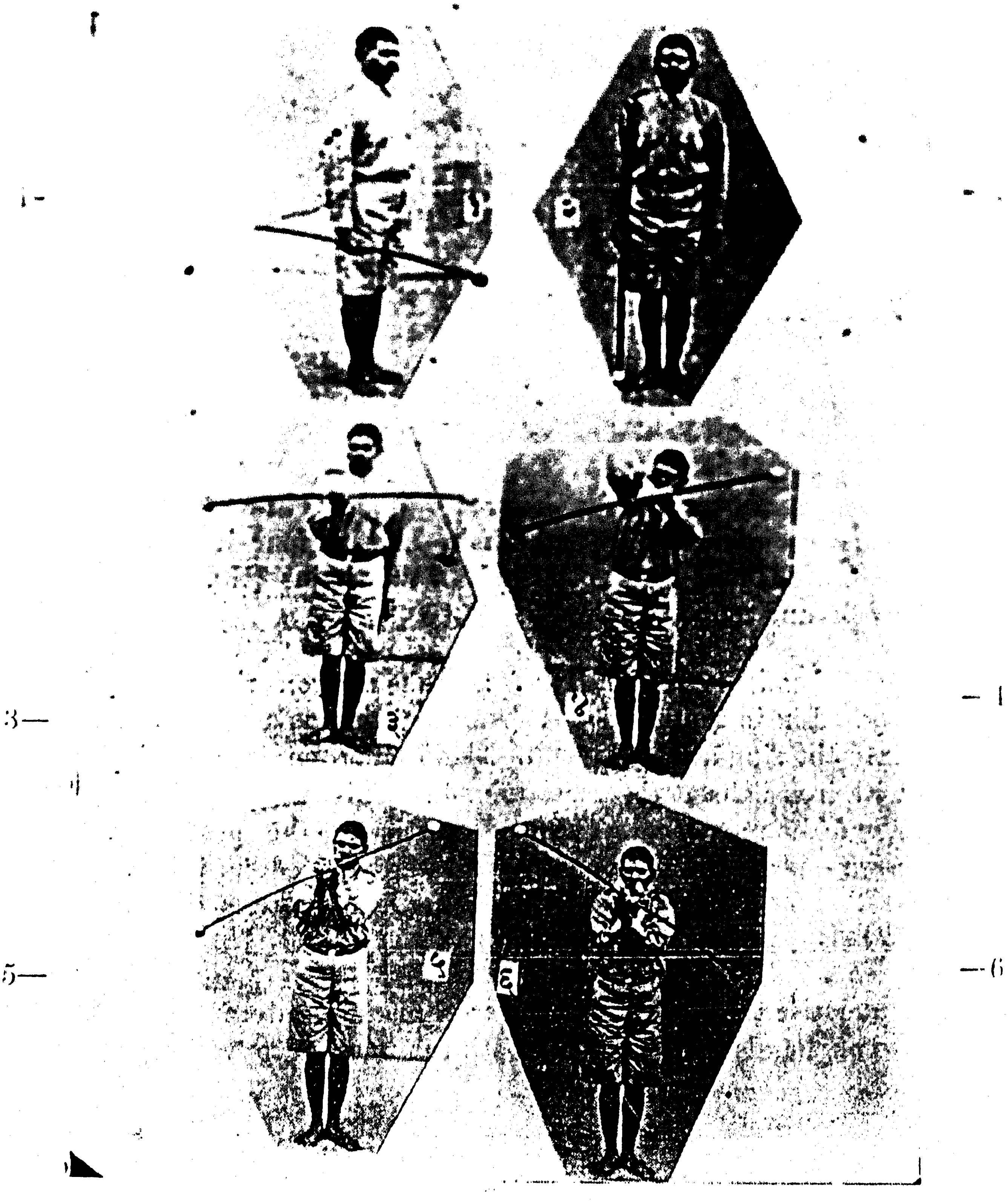


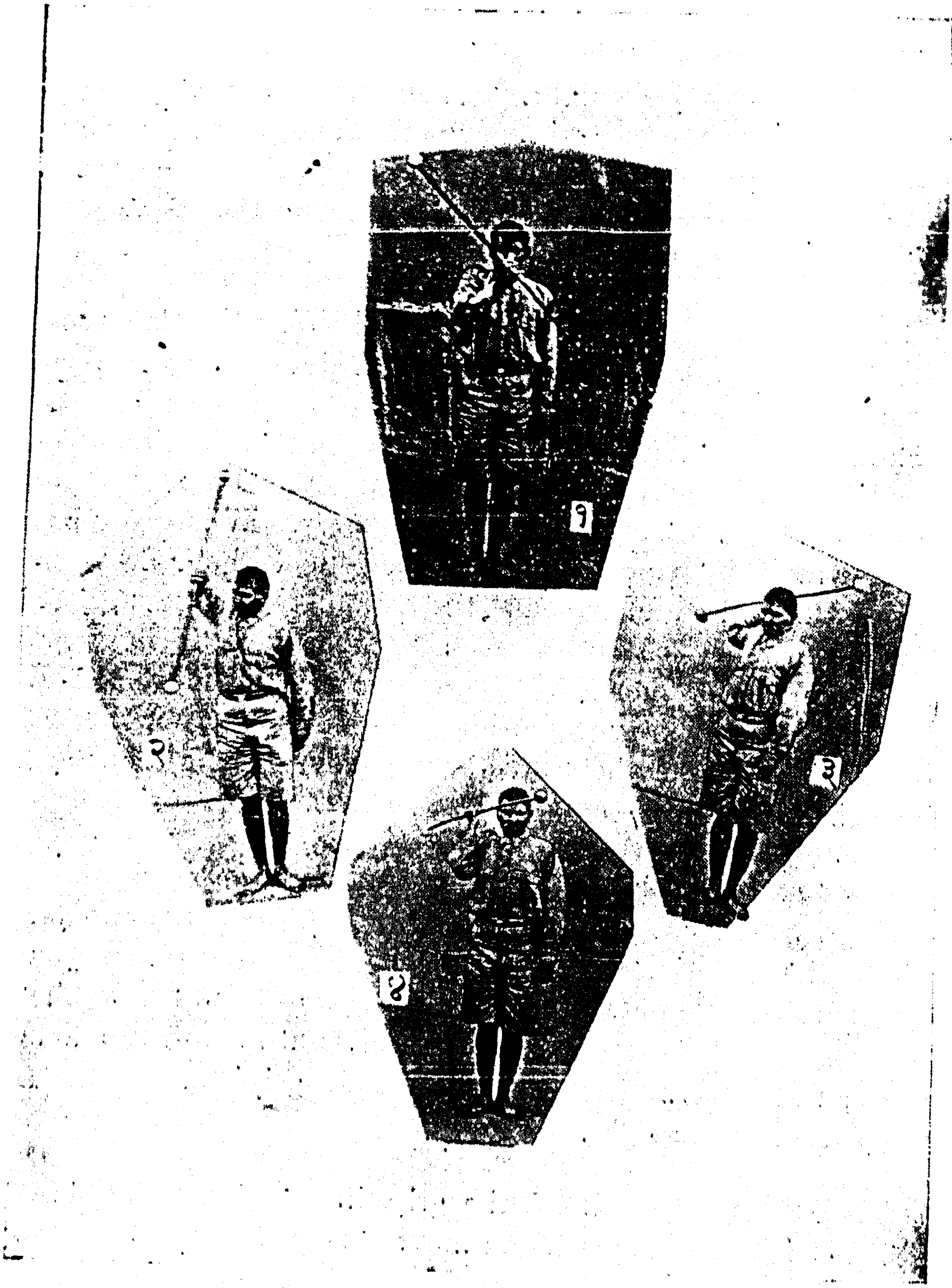
Plate 178 Nos. 1234-1239

No. 1.—Represents the position of rest. You have to hold the Banety horizantally to your right. When you are taking exercise in company or when you are trying alone to yourself you have to take this position for rest when you have tried some Banety moves. No. 2 Shows the ready position when you have to hold the Banety to your right Vertically.

The circular move in front :—Stand holding the Banety in your right hand as in No. 3. Try to move the Banety in a circular form, your grip being the centre. It should move from right to left. The arrow shows the direction. When you have one full circle your fist becomes inverted as in No. 4. Then gripping the Banety by your left hand continue the circular move of the Banety. When you have one full circular move by your left hand then hold the Banety by your right grip as in No. 5 and continue the action. When you get practice there is a continuity of action even though there is interchange of grips. When you get more practice you are able to move the Banety with speed. When you are handling the Banety by your left grip the Benety should be loosely held by your fingers keeping the Banety for a while locked by your thumb.

The circular move in front, reverse direction :—Stand holding the Banety by your left grip as in No. 3. Now make the circular move in the opposite direction that is from left to right. When you have about a quarter circle move, take your left palm from below the right and hold the Banety by it as in No. 6 and countinue the circle by your left hand; thus alternating the position of grips move the Banety circularly from left to right.

The Banety may fall off the grip in the beginning but when you get sufficient practice you can move this front circular move both ways and with speed.



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4-

Plate 179 Nos. 1240-1243

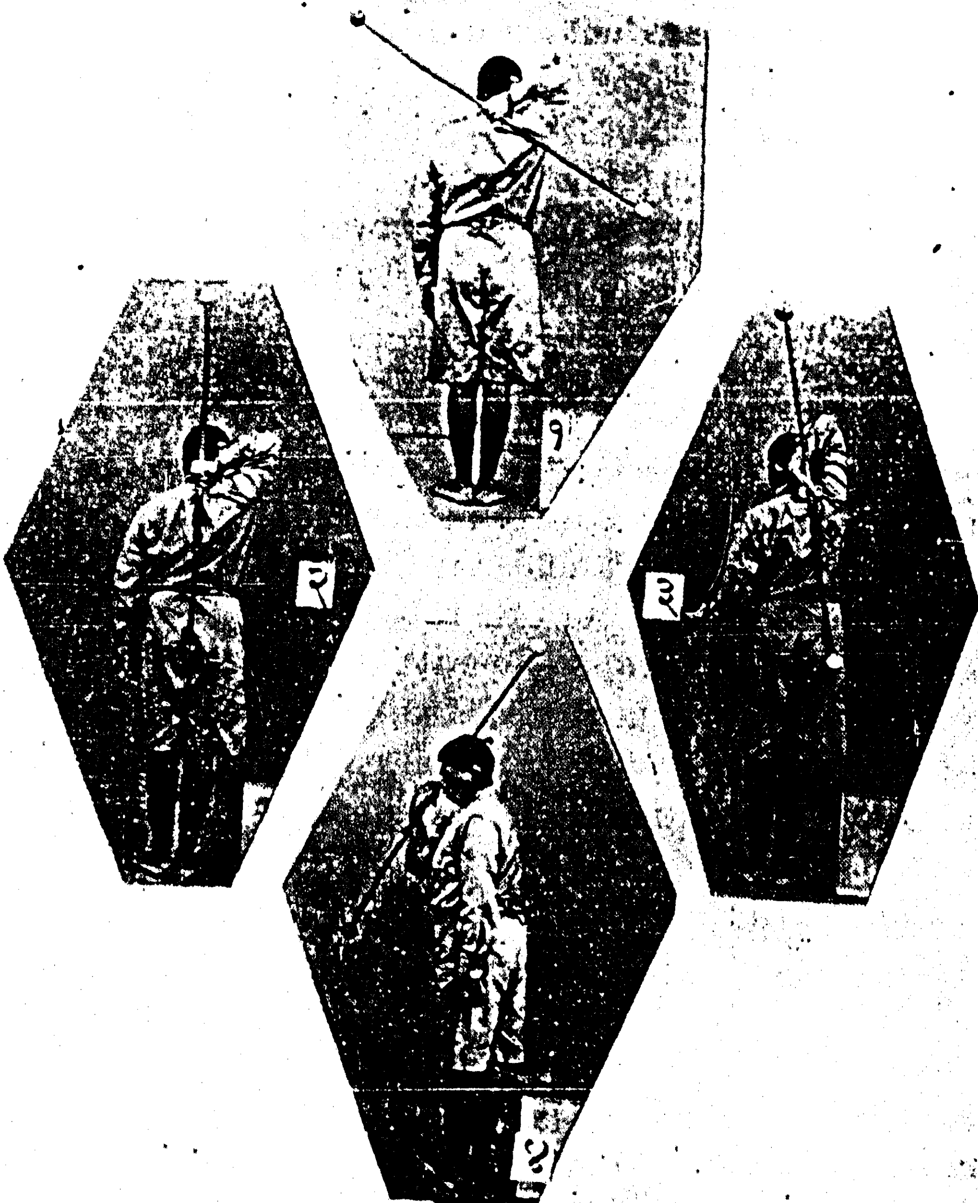
Shoulder-wheel :—Hold the Banety in your right hand-grip in front of you as in No. 1. Move the Banety circularly getting the left end of the Banety to your right as in No 2. Take the same end to your back lowering it to your left until it comes up to position No. 3. Then get the Banety in your front as in No. 4. When you are going to position No. 3 from position No. 2 you have to bend back your right shoulder a bit and to give an upward jerk; but when you are getting the Banety from position No. 3 to position No. 4 you have to throw your shoulder a bit ahead so that the move appears more refined. Try to practise this shoulder move by both hands alternately.

Shoulder-wheel reverse :—Stand holding the Banety as in No. 1. Now you have to move the Banety in the reverse way. Get the right end of the Banety downward and take it up from left back to your right side. Give it circular turn there and bring it forward. Try the second action the same way. Repeat it several times. In this move your grip becomes reverse at the back and hence it is called the reverse move. In the same way you start from position No. 1 by lowering the right end and hence it is named as reverse.

Shoulder-turn :—Hold the Banety by your right grip stepping your left foot ahead. Go through the stages of Nos 2 and 3 as mentioned above. Then step your right step ahead and holding the Banety in your left grip try shoulder-wheel. Instantly grip the Banety by your right grip and stepping forward your left step again give a twist to your body from left to right. When the action is complete the left foot comes ahead as in the beginning. Then stepping your right step ahead try the move by your left grip.

-1

2- -3



-4

Plate 180 Nos. 1244-1247

Rumali Circle :—Hold the Banety in your right hand at the centre and in front of your nose, in a vertical position. Move your fist over your head with one end of the Banety on your left until you come to the position illustrated in No. 1. Continue to circle the Banety on your back side until you go through the positions Nos. 2 and 3. At the second circle your right wrist has to undergo a great twist. The beginner therefore, should hold the Banety between his thumb and pointing finger, keeping the remaining fingers loose so that he feels a little ease in circling the Banety. Thus give a twist to your torso and reach the position illustrated in No. 4. Afterwards continue to circle the Banety in front of you from left to right. Practise these circles until you get sufficient control over your Banety. After mastering the circles with the right hand, endeavour to practise circles similarly with your left grip. When you get speed with both hands separately, practise the circles alternately first by the right and then by the left and so on. Without stopping, make the Banety move in continuous circles and change grips at proper times.

1- -2

3- -4



Plate 181 Nos. 1248-1251

Circling at the waist and stepping forward :—Grip the Banety in your right hand and begin to circle it. When your grip attains the reverse position, step your right foot forward with the grip on your waist as in No. 1. Continue to circle the Banety, giving a left twist to your body. When your right hand goes up as in No. 2 towards your left, quickly grip the Banety in your left hand, leaving the right hand-grip. Then circle the Banety by your left hand towards your left. While moving the Banety, when your left hand comes in a reverse position at your waist, step your left foot forward in the same heat and take the Banety towards your right (No. 3). Take your left hand upward towards your right (No. 4) and grasp the Banety in your right hand Nos. 2 and 4 show when and how to change the hand-grips. Step your right foot forward in the heat of taking your right grip from right to left when it comes in a reverse position at the right waist. Step your left step forward when your positions will be exactly reverse to those in the last case.

Circling at the waist and steping backward:—The circles of the Banety are to be in the same way. But note, you have to step back your right foot when your left fist attains a reverse position on the left part of your waist and you have to step back your left foot when your right fist comes in a reverse position on the right part of your waist. Combine both the moves, stepping forward and backward.

When you acquire ease in circling the Banety, circles may be taken forward, backward, sideways, below your thighs alternately from lifting your feet one by one, by jumping, bending the body, by taking somersaults, by squatting and so on.



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Plate 182 Nos. 1252-1256

Double Banaty :—These Banetis have white and black balls at their ends.

Salutation :—Hold both Banetis in your hands, with black ball-end in front and white ball-end behind and with the left foot forward (No. 1). First move the Banetis back, with white ball-ends pointing to the sky (No. 2) and then smartly bring them down in front, with black ball-ends pointing to the ground (No. 3) Stand with two Banetis as in No. 1. Step your right foot forward and in the same heat, turn your body from right to left, stepping your left foot behind your right (No. 4) Continue the speed of the parallel movements of the Banetis and move them back on your shoulders as in No. 5. Continue to turn your body completely from left to right until you return to the first position.

You can perform salutation as above in a reverse manner, with your right foot forward. Step forward with your left foot and turn from left to right and step your right foot behind your left foot. You should practise these varied moves in salutation.

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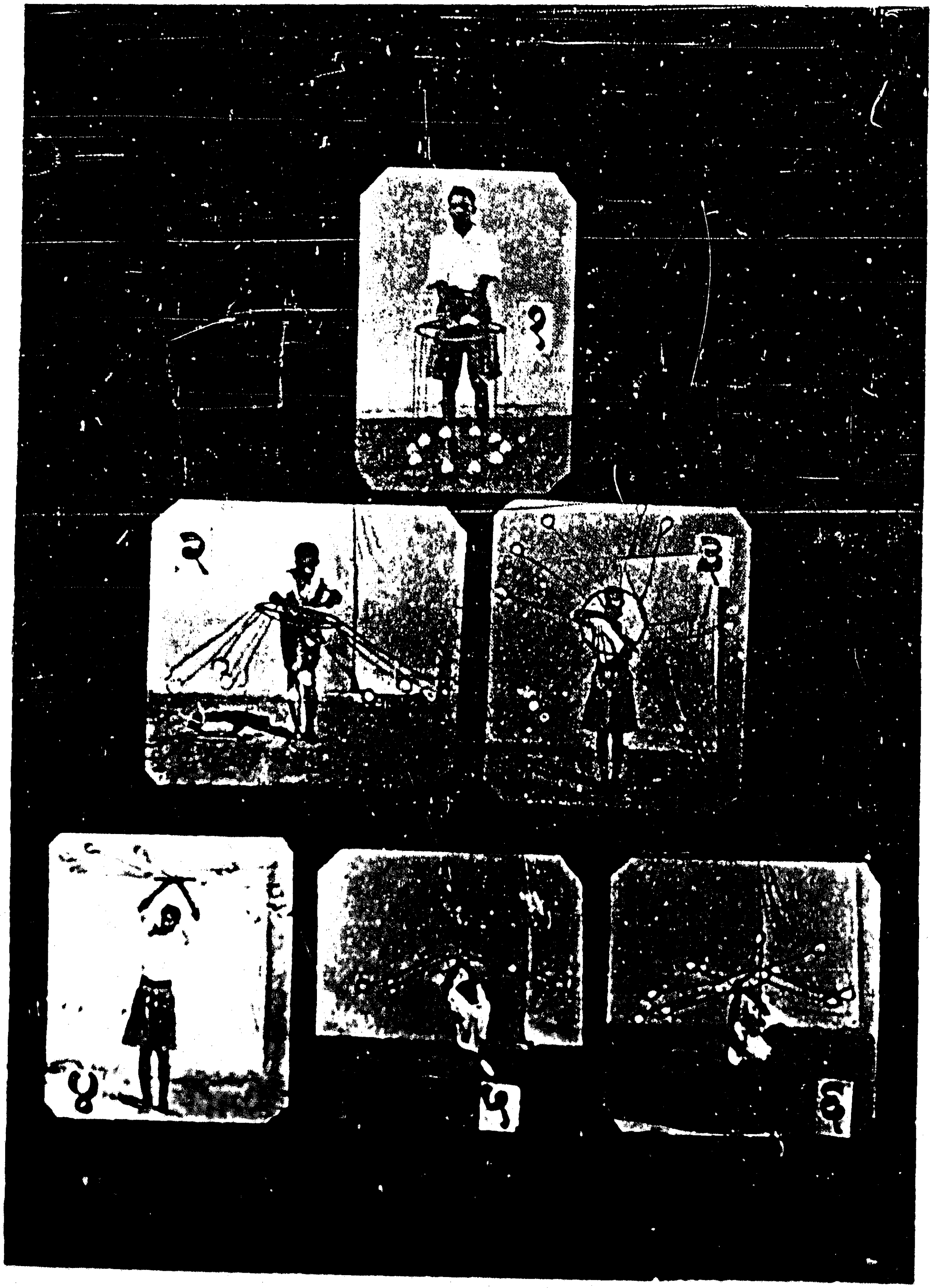
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Plate 183 Nos. 1257-1262

The waist moves:—Stand as in No. 1. Then try with your right Banety the waist move. When your right Banety goes at the back you have to bring your left hand Banety to your front as in No. 2. Care should be taken to keep the Baneties parallel while practising the move. Then your right hand comes to No. 3. You have to twist your left hand-position No. 4. Then your right hand takes the position as in No. 5. When your left hand is at the back you are to move to the right and bring the right hand Banety in your front as in No. 6. Here the move is complete. You have to twist your body once to the right and then to the left so that the Banaties move cross-wise in circling positions.



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Plate 185

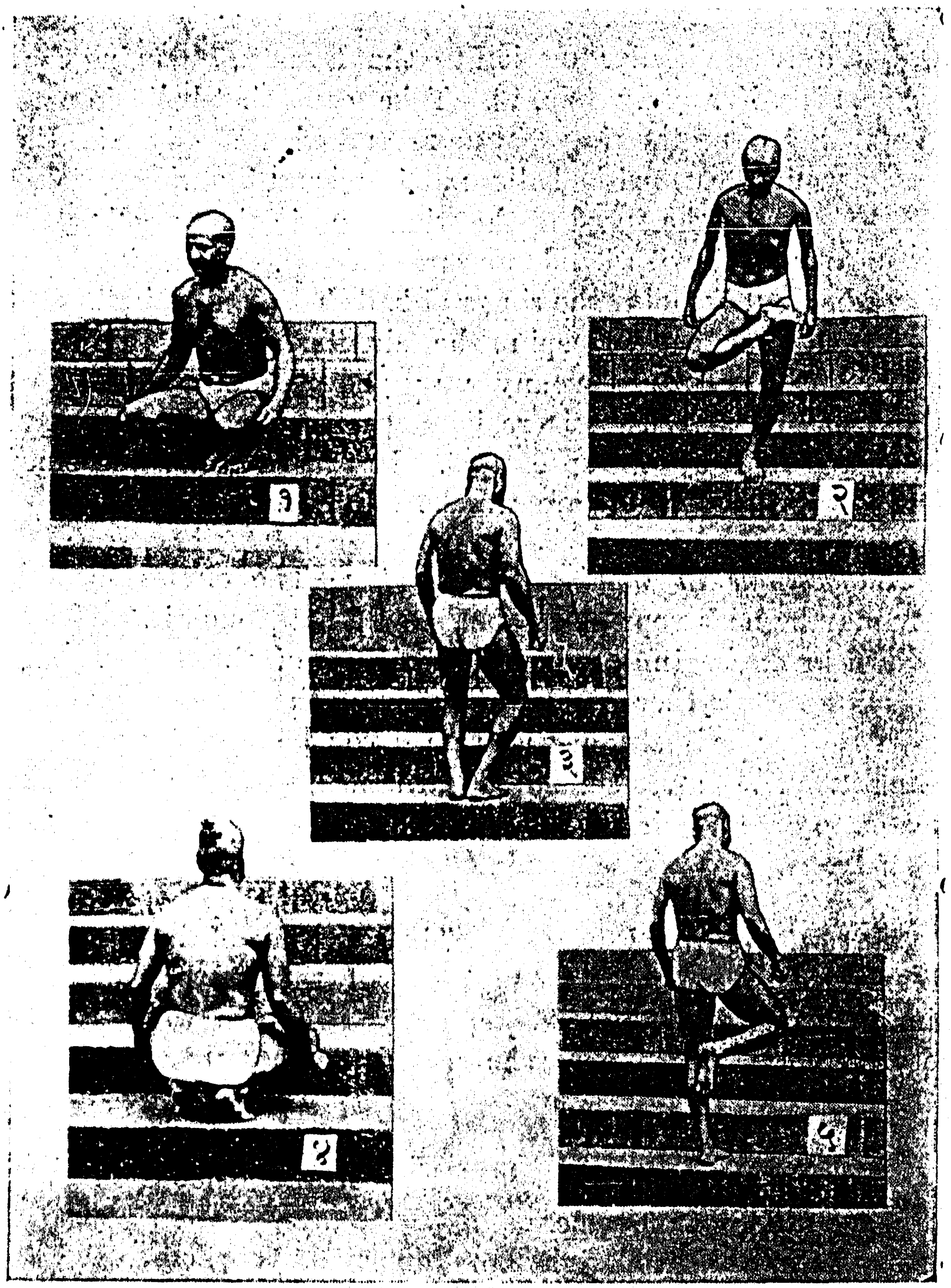
Nos. 1270-1275

Circular Banety :—Hold the interior handle of the circular Banety with your hands as in No. 1. The circular ring should be held parallel to the ground. Bend at waist, stretch your hands sufficiently forward and give a circular motion to the Banaty, changing the grips of your hands alternately (No. 2). Take care that balls do not harm your feet. Speed up the ring still more and then slowly raise the ring in front of your chest, with balls moving speedily in a verticle circle (No. 3). Continue the speed of the ring and in the same heat lift the ring over your head, with hands upwards (No. 4). Then sit down, with legs stretched out, keeping the ring and balls beautifully circling (No. 5). Lie down on your back, keeping the circular Banety in full swing. Vary all these movements in any way you like, keeping the ring and balls moving swiftly. This is really a spectacular sight and it will be surely appreciated by the spectators. In this exercise, the sinews of fore-arms, wrist and fingers are wonderfully developed.

Suggestions in moving the Banety :—The circles made by the Banety may be near your body but should not touch it. The Banety slips down in the beginning from the hands of the mover. Keep the muscles of fingers rather loose while moving the Banety. Do not keep any part of your body stiff at that tine if you want to acquire grace in handling it. The moves should be learnt piece-meal and then skilfully connected to give a circular appearance to the strings or chains of the Banety.

Advantages to the mover :—The handling of the Banety, gives good exercise to wrists and shoulders of the mover. To take the maximum benefit, he should frequently sit down while circling the Banety. By experience, new complex circles may be thought out and practised.

Suggestions to the trainer :—Every learner should be taught to perform the different movements of the Banety while standing on the same spot. First use your right hand and then your left hand. Practise the same moves by changing the positions of your steps, one by one. Lie down on your back, or on your abdomen while circling the Banety, with a view to lend charm to the movements. Thus try all possible tricky movements to exhibit your skill.



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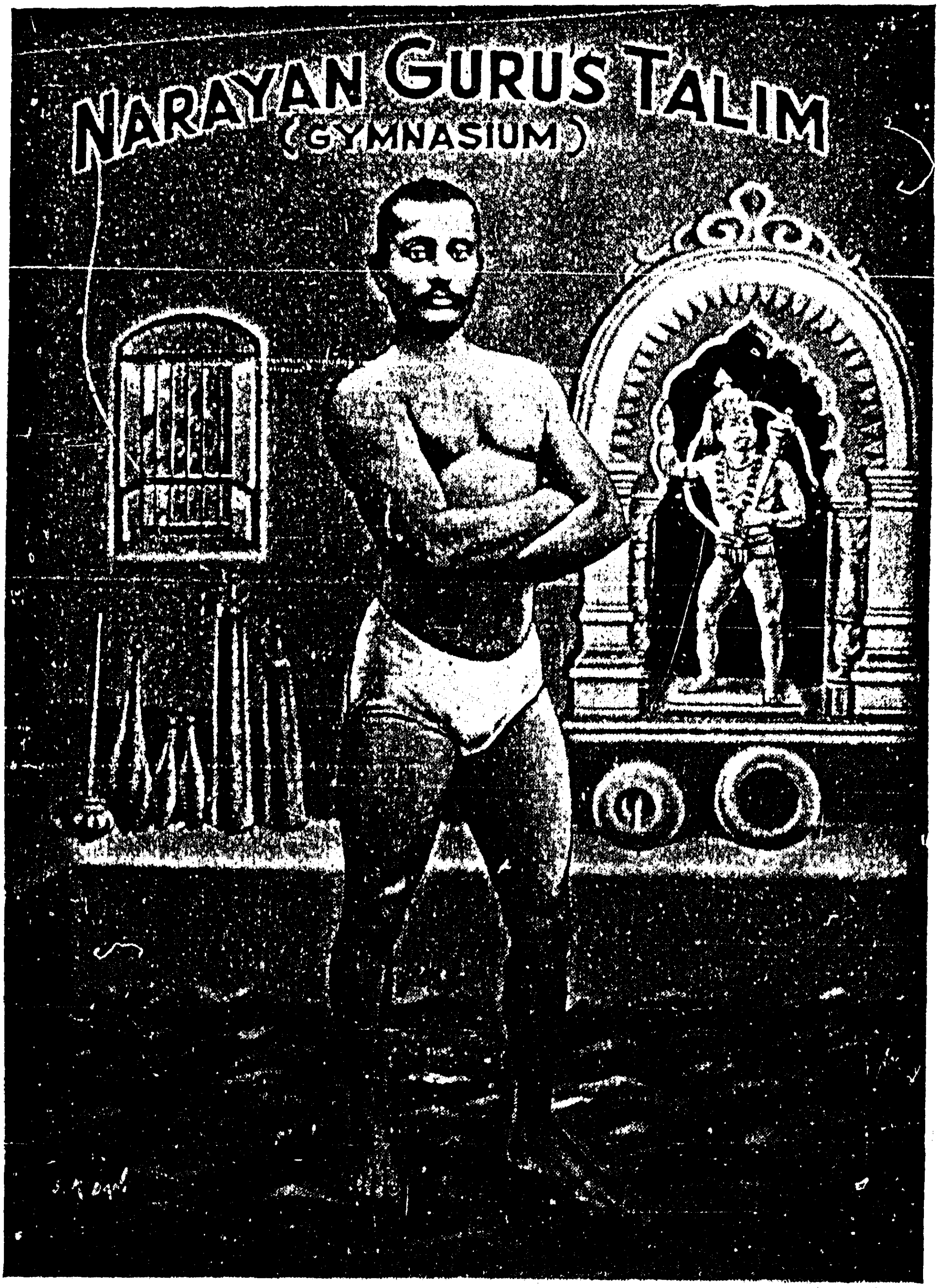
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Plate 186 Nos. 1276-1280

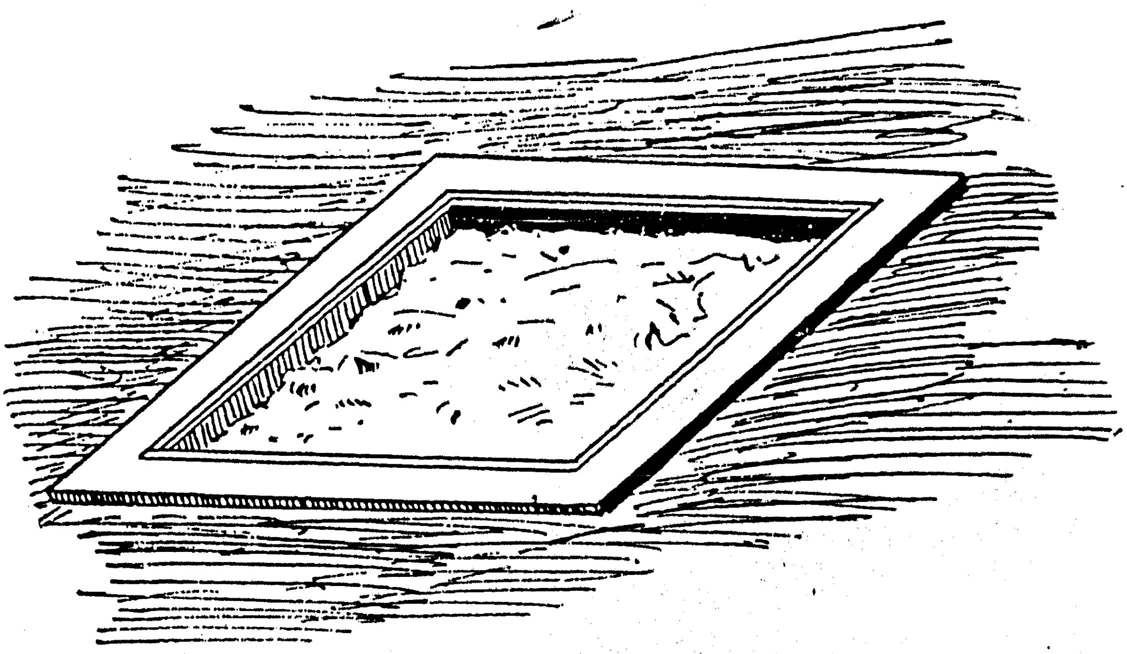
(XX) Exercise of ascending and descending steps

Ascending and descending steps give very good exercise. Long walking is always recommended as a good exercise especially to old persons. Ascending steps is a strenuous form of exercise. If a person daily ascends and descends about two hundred steps, the muscles of his thighs and calves are brought into play. Owing to the strenuous continuous efforts, persons are compelled to breathe deep and regularly while ascending and as a result the muscles of lungs and the heart become strong. Owing to deep breathing, every corner of the lungs, which otherwise slowly functions, is made to function properly and hence receives life-giving oxygen and gives out carbondioxide not needed by it. The picture shows different methods of ascending and descending steps.



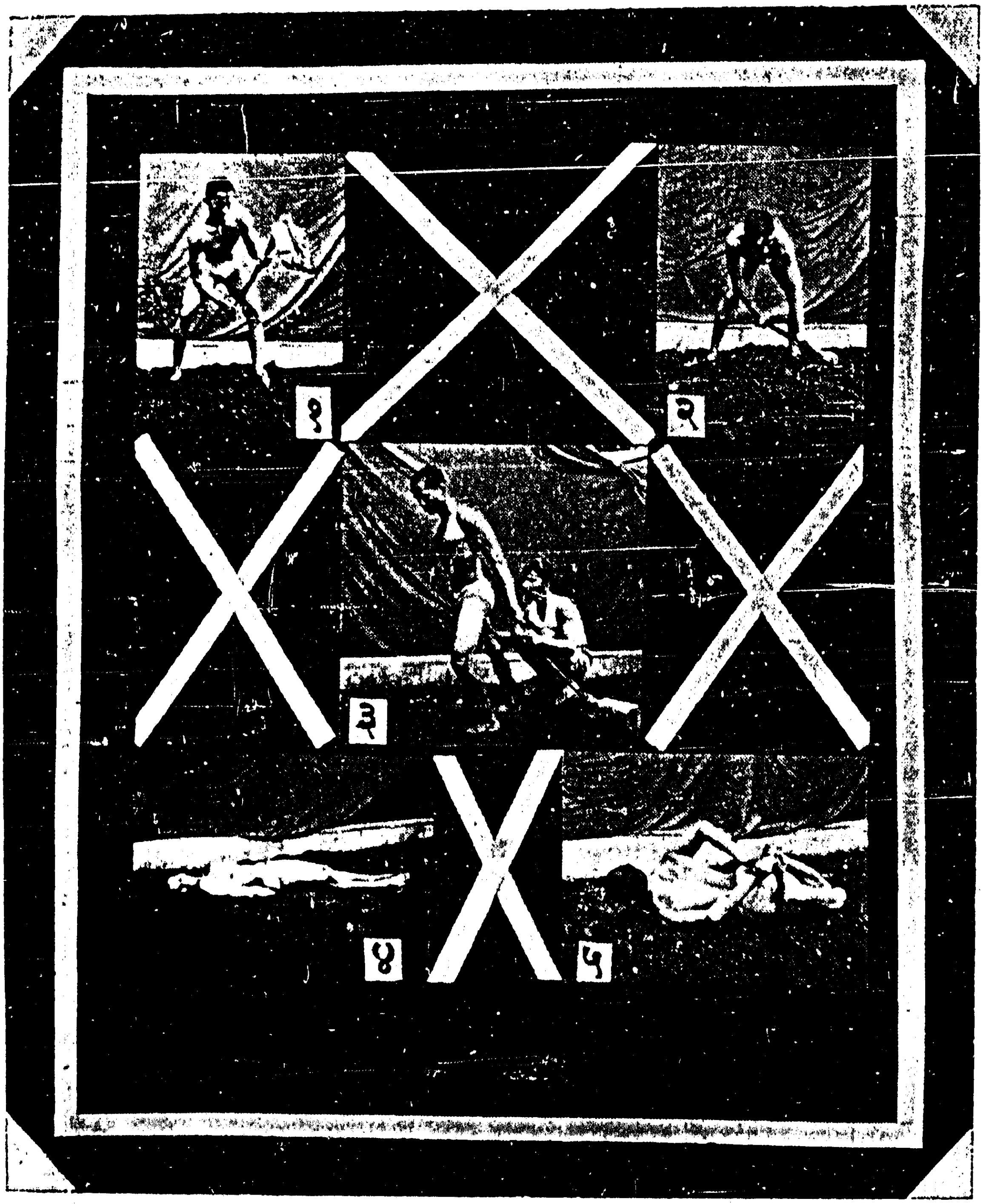
No. 1281

The above is the inside picture of an Indian Akhada. The image of Hanuman—the Presiding Deity of Indian Akhada is seen at a prominent place. We see herein also wooden clubs, stone dumb-bells and other apparatus. The Editor-in-Chief is standing in the wrestling-pit in a ready position for wrestling.



No. 1282

Wrestling-pit :—The dimensions of a wrestling pit may be varied from 14 ft by 14 ft to 20 ft by 20 ft. Earth therein is scientifically prepared by the mixture of earth and ochre. The mixture is made soft by adding sufficient quantity of sesamum oil. In order to make it more soft good deal of butter milk is added to it. Besides, camphor, lemon-juice, rose-water, rose-essence and other articles of scent are mixed with this special earth.



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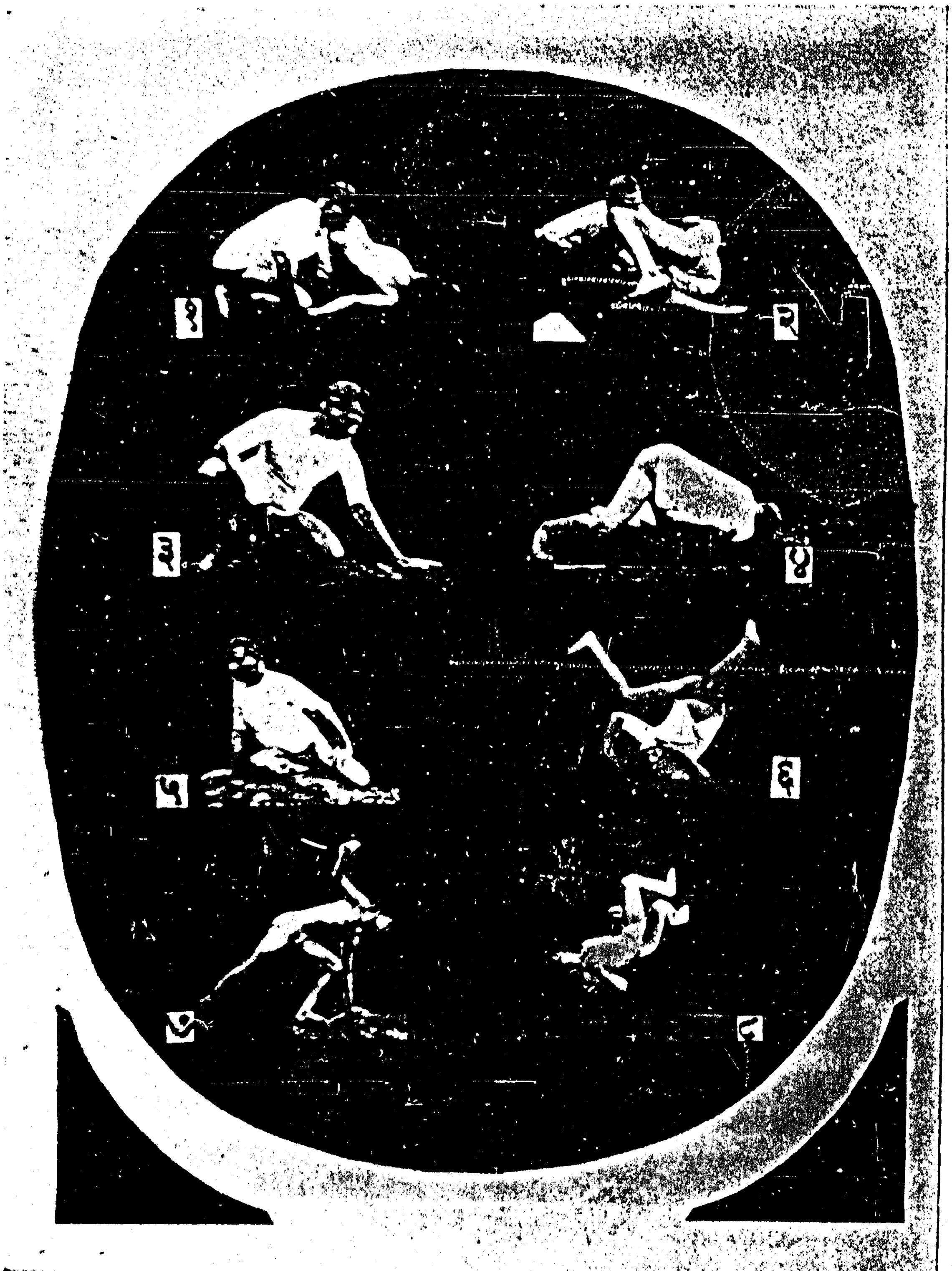
Plate 187 Nos. 1283-1287

(XXI) Exercise of digging, Levelling and pressing a wrestling pit

A wrestling pit is a speciality of Indian Gymnasiums. The pit contains sufficient amount of soft earth about 2 feet deep. In order to keep it in a good condition, it is generally dug and levelled. The Earth therein is kept soft by daily sprinkling water in it and by daily digging and levelling it. Spade of varied weights and sizes are made to suit persons of varied heights and strength.

While digging earth therein, the wrestler is required to bend at waist. This act brings into play the muscles of his abdomen; besides, the muscles of his arms snd legs are also developed. The person develops strength and stamina. This exercise causes deep breathing and makes the lungs strong Nos. 1 and 2. The wrestlers level the earth in the pit with the aid of Sam-Tola No. 3.

It is necessary that the earth should be pressed down by practising jumps, bodyrolls and body-throws by wrestlers, when the wrestling practice is over Nos. 4 and 5.



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Plate 188 Nos. 1288-1295

(XXII) Danki (Body-throw, sideward)

Dunki is a kind of hold in Indian Wrestling. An Indian Wrestler well-versed in Danki is not easily pinned down. The trick lies in the art and practice of Dunki which he masters at the time of wrestling-practice.

Dunki :—Stand in the wrestling pit. Take support of the ground by your left hand and throw yourself on the right side of your body, without touching the ground by your right hand Nos. 3 and 4. When you fall thus on the ground do not fall on your back, but on your side. Then you may try Dunki by taking support of the ground by your right hand and falling on the left side of your body Nos. 5 and 6. When you have sufficient practice in this you can try Dunki either to the right or to the left side of your body. Taking support by your laft hand (No. 7) or without taking support of the ground by either hand (No. 8).

Dunki is practised by wrestlers. These movements are also learnt on the wrestler's pillar. Indian Wrestlers daily practise Dunki more than one hundred times even. The movements therein afterwards become so automatic that in any fall the Indian wrestler always falls on his side. His sides become hardened on account of constant practice. They, therefore can practise Dunki even on a hard pavement. It develops strength, hardihood and stamina.

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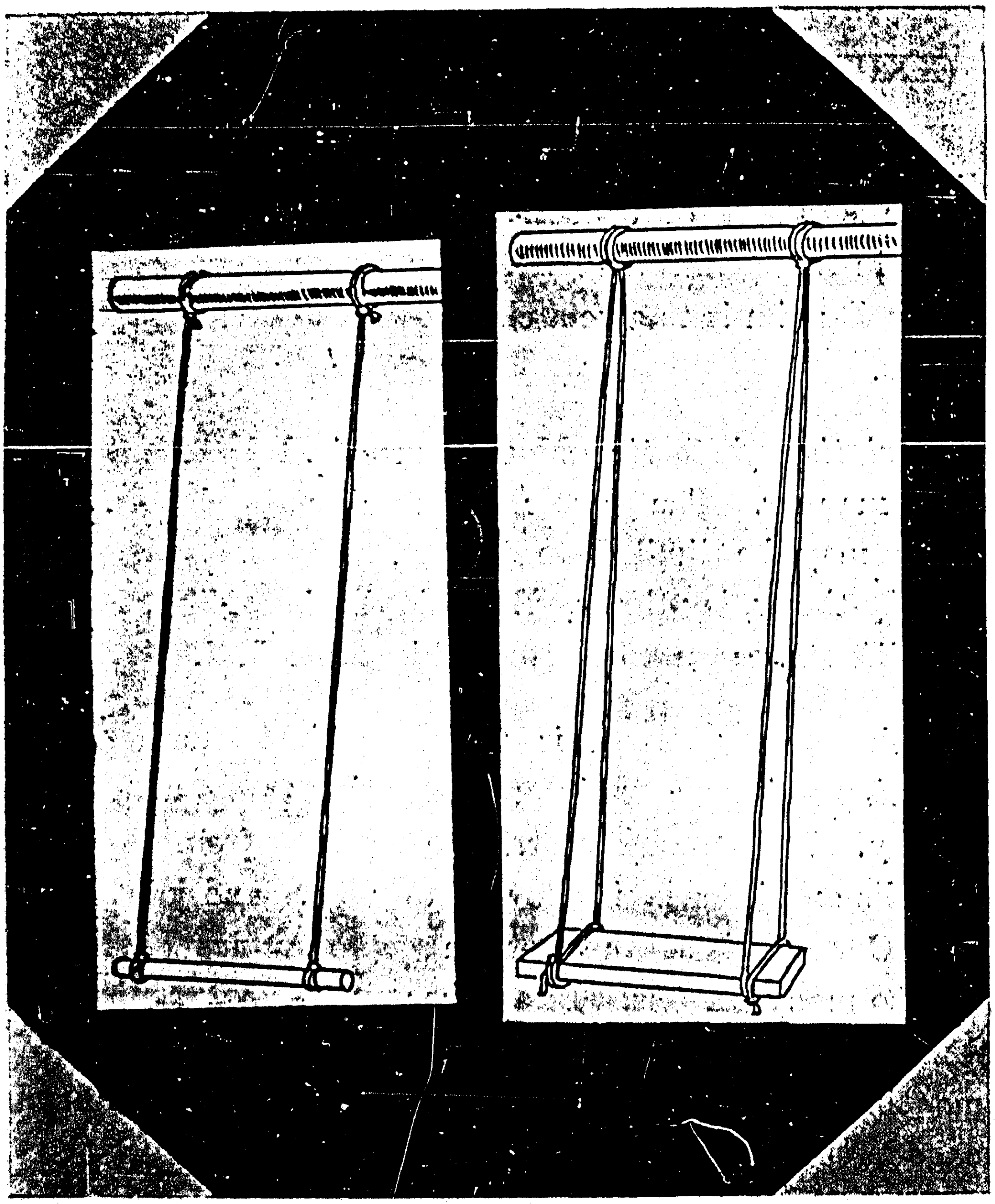
Plate 189 Nos. 1296-1298

(XXIII) Exercise of pushing, pulling, and pressing in a group (Masti)

Masti is a sort of collective wrestling. It is practised every Wednesday in the Gymnastic Institution of the school of shree Balambhat Dada. Its aim is to give a change in daily exercise to wrestlers once a week.

Description of Masti :—Masti is practised by many wrestlers in a collective manner. The greater the number, the better. Of course, the number may be limited to twenty. Holds of wrestling such as Nelson, Body-throw, leg-throw, Buttock, Flying Mare, Scissors, Leg-tear, Body-lift etc. can not be practised in this Masti.

Herein one's strength is tested against another's. Pulling pressing, and pushing are freely practised. A strong man may be held fast by many. The strong man tries to slip away from their tight hold. One who falls on his back, is allowed to escape and join again in the scrimage. One who is at the bottom gets practice of sustaining the weights of so many persons. In another way, he gets the benifit of a natural massage. Thus Masti is a kind of strenuous exercise and at the same time gives a sort of relief to wrestlers. It resembles the scrimmage in the Rugby foot-ball contest.

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Swings Nos. 1299-1300

(XXIV) Swings

Exercise in swing is really enjoyable. While taking some Exercises in Gymnasiums one gets tired but that is not the case in the Exercise of swings. The consciousness that we are taking exercise is not there. The hands and the leg muscles are developed and when the swing is taken with a proper pose, your abdomen and chest muscles also get invigorated.

Particularly in hotter parts of India, a swing is a very common thing in a house. As the climate in these parts is hot for about nine months in a year, a swing has almost become a necessity. Children used to it lose tendency to giddiness and when they grow in years they do not find much trouble in travelling in a motor or a train or a steamer or even in an Aeroplane which will soon become a Common vehical.

The figure shows two types of swings which are generally hung outside the house. This is quite a different but simpler type of a swing than what we find in Indian houses. For beginners the swing shown to the right is convenient as the swinger has enough and convenient space for sitting or standing. The left hand figure is meant for those who are able to keep their balance and who have got some practice therein.

A swing can be enjoyed by one or by two, standing face to face with each other. When you are taking a swing while sitting the seat should be broad enough to accommodate you and the swing is just high enough to allow your feet to take swing without any obstruction. When, however, a swing is to be taken standing then the swing is hung a bit higher.

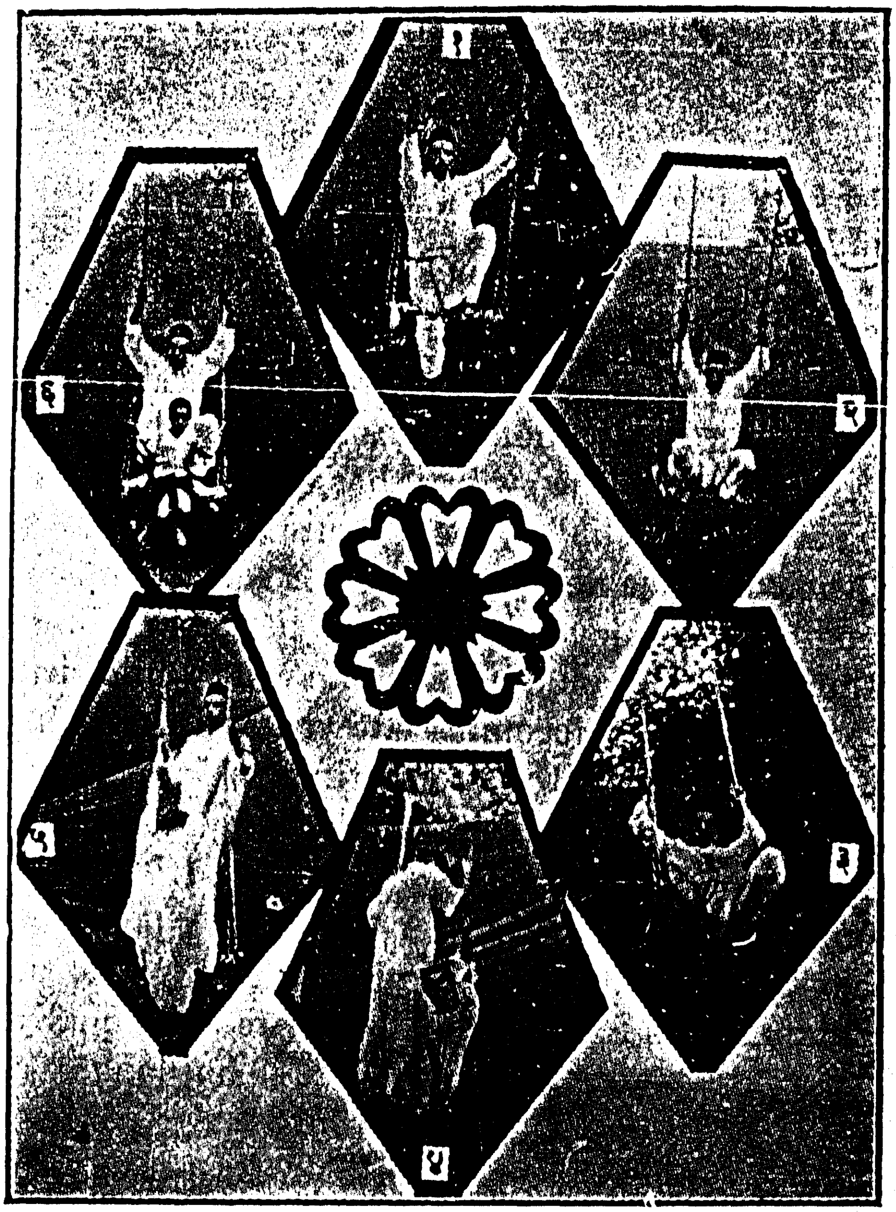
We now find in municipal recreation grounds these swings, which are objects of attraction specially to the youngesters. Swings are not only common to town people but these are equally common in villages. The apparatus is so cheap that it is no longer a privilege of the rich only. Similarly the sport is not a privilege of males but females can and do enjoy this sport to their hearts content. Specially in rainy season we find the villagers having a swing hung to a high and strong branch of a tree and enjoying very high swings creating nerve, dash and courage among the swingers. Some tempting object like a coconut may be hung high enough but just in line with the swing. Only a swinger with courage and dash can swing high enough to capture that coveted article. There is a great risk also at such points when the swing goes high up vertically of getting a sudden downward jerk and so only those that have dash, courage and confidence can venture to do it.

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Pate 190 Nos. 1301-1306

Swing by one :—Stand as in No. 1. Give a jerk to the swing by your left leg and take your right leg on the swing. When you have a backward swing take a sitting posture as in No. 2 so that the swing is given impetus. When the swing goes up to your front then again take a second sitting posture so that you have a high backward swing. Keep the string, or rope or chain firmly in your hands all the while.

Swing by two :—Stand facing each other on the bar of the swing. One should stand with his legs close while the other should keep his legs on two sides. Then for getting high swings the swingers have to take sitting postures alternately. Nos. 4 and 5 show how jerk is given by the sitting posuture.

Swing with a child :—If a child is afraid of the high swing then to create confidence in it you should make it sit on the bar between your legs as in No. 6. Take swings higher and higher by degrees thus creating confidence in the child. You can make the swing heavy by taking a grown-up man in a sitting posture. This requires greater efforts on your part and your hands and leg muscles are developed sooner.

(XXV) Walking

There are two main causes why walking and running were to be found on extensive scale in the ancient history of India. Firstly people were more religious in those times and so pilgrimages were the order of the day specially in cases of men and womeu of the advanced age. Secondly people were naturally averse to machinery as they took delight in doing things without the help of machinery as much as possible and so instead of resorting to vehicals like a motor car or a train they are satisfied themselves by having long walks continuously for a number of days. So on account of pilgrimages or by way of sending messages to distant villages or for trade purposes people were used to long distance walking and thus were possessed of powerful stamina required for the purpose.

All this, however, is not by way of walking as a daily form of exercise. So following Indian climatic conditions we give below some suggestions and points to be remembered by a person practising walking as a daily form of Exercise.



No. 1307

Except walking there is no other form of exercise, which offers so much and which may be partaken of at any hour of the day. There

is really wisdom in walking. It is not a form of exercise available only to those of great position. It is the most democratic form of exercise. This oldest and most convenient form of Indian exercise will reduce your weight if you are over-weight; if you are under weight it will help to bring you up to normal. You will find it brings comfortable and adequate digestion; it soothes jangled nerves and brings healthful rest and sleep. It will increase your capacity for work and will enable you to do better and more intelligent work. Best of all you will look forward with zest to your daily walk and it will be one of the most enjoyable periods of the entire day.

Walking is commended to any one as an ideal, practical and healthful exercise. While taking a walk you should throw back your shoulders; you should breathe deeply; you should swing your arms naturally and you should step out regularly. You have to do it every day and you are sure to find the reactions very beneficial. You should take a walk with a bath and proper clothing.

Where to go for walking ? :—No matter where you live there is a wide choice offered in this respect. You should go somewhere outside of the city limits. You should prefer a country side for this purpose. India is not lacking in country sides and hill stations. You will find soul-satisfying views from the tops of many hills. No matter where you turn, new scenes grip the imagination and make their impression. Unconsciously you relax at the same time your physical being is undergoing exercise of great value. The walker will find in the highways and by-ways abundant opportunity to study Nature in all her moods. Walking in addition to its other virtues is educational for those who are mentally alert.

How far should you walk ? :—If you are just starting in to take a daily walk, make your first excursions very modest. Do not walk until you are tired. Make your first walks of modest duration; build up your power of endurance slowly; walk only enough to induce pleasant fatigue and good appetite. Gradually increase the distance covered, until you are able to do about seven miles as a regular daily walk.

A word of warning :—If you go for a walk of duration do not drink more water than necessary while walking and do not eat heavy food when the first pangs of natural hunger are felt. If you eat and drink while exercising you will soon begin to have a heavy feeling in stomach and the fine edge of your enthusiasm is sure to be dulled.



No. 1308

(XXVI) Running

Running like walking, was found on large scale as a common practice with Indians from ancient times. Non-Existence of machine vehicals was the main reasson for this activity also. To run for about twelve miles on some errand and to return the same distance after a short rest was not uncommon. They had stamina as they were nourished with nourishing food and they had rare opportunity to fall a victim to the so-called civilized life. Though they had the capacity for running still running by way of Exercise is of recent origin in India.

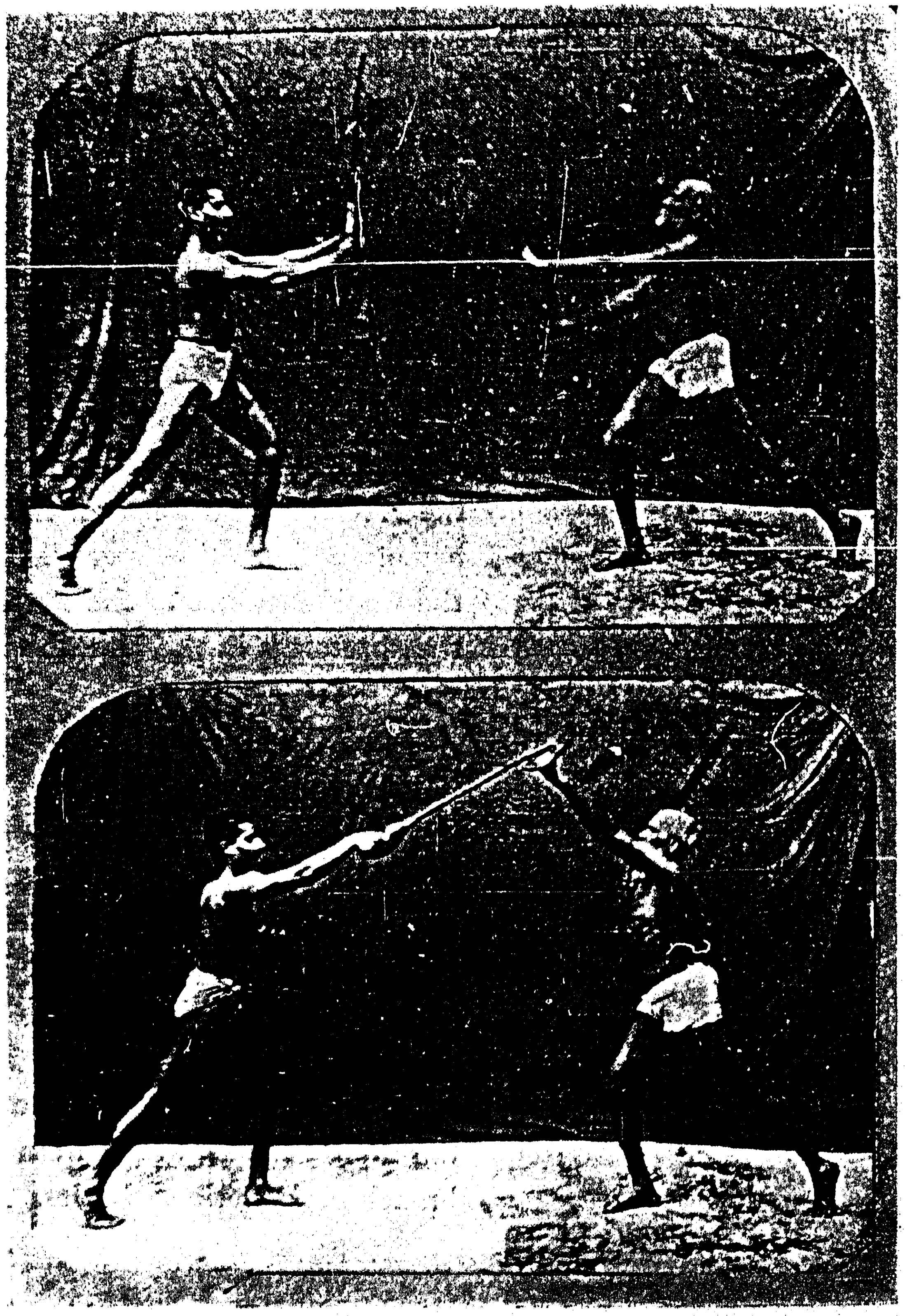
Mr. Datar of Sangli (in Deccan) was the pioneer in this move. He was the first Indian who showed his stamina when he ran the Marathon-Race in the Deccan Gymkhana Athletic Tournaments in the year 1915 A. D. There were a number of people of his type but he was the first to run the distance as a race. He was followed by a number of people who could successfully take part in the Marathon Races afterwards. A boy of Jamkhandi master Hasan ran the whole distance to the surprize of the spectators in the Marathon race.



So, what was wanting were the confidence and dash that was lying dormant. Now this science of running, sprinting and long Race Running is developing in India too, as in other countries of the world. We are simply lacking in the understanding of the technic of the art now, and we soon hope to show our mettle to the world even in this branch of Athletic activities.

Hasan Amin Aoti of Jamkhandi (Deccan).

No 1309



No. 1310-1311

Editor-in-Chief playing with Ustad Kanhayasing.

(XXVII) Fari-Gadka (Shield and Stick)

Fari-Gadka represents a sort of rehearsal for sword-fight. The fighting aspect of this sport is already illustrated before, in this book. In order to train persons in sword-fight some common moves, cuts etc must be pre-organised and practice therein should be given, so that the performers will be able to show their valour and skill in actual sword-fight. Hence Fari-Gadka (Shield and stick) is devised and practised by players. If the moves therein are performed quickly they give good exercise to the players. Constant, quick and regular practice therein keeps the bodies of players light and they appear smart.

Fari is a shield made of leather, having a diameter of 9 inches. Gadka is a cane-stick 3 ft. long. It is covered and stitched with leather. Children may use shields and sticks of smaller dimensions. At the most Fari may weigh (one) lb.

Dress :—Half-shirt and short may be worn by the players over and above the tight covering for private parts.

Various schools have varied orders for strokes and cuts and varied methods of standing but many strokes are common. Here the complete science of Fari-Gadka cannot be treated; hence a few specimens of pre-arranged moves of fighting are illustrated.

The sport of Fari-Gadka is, on the whole, manly, interesting and health-giving.

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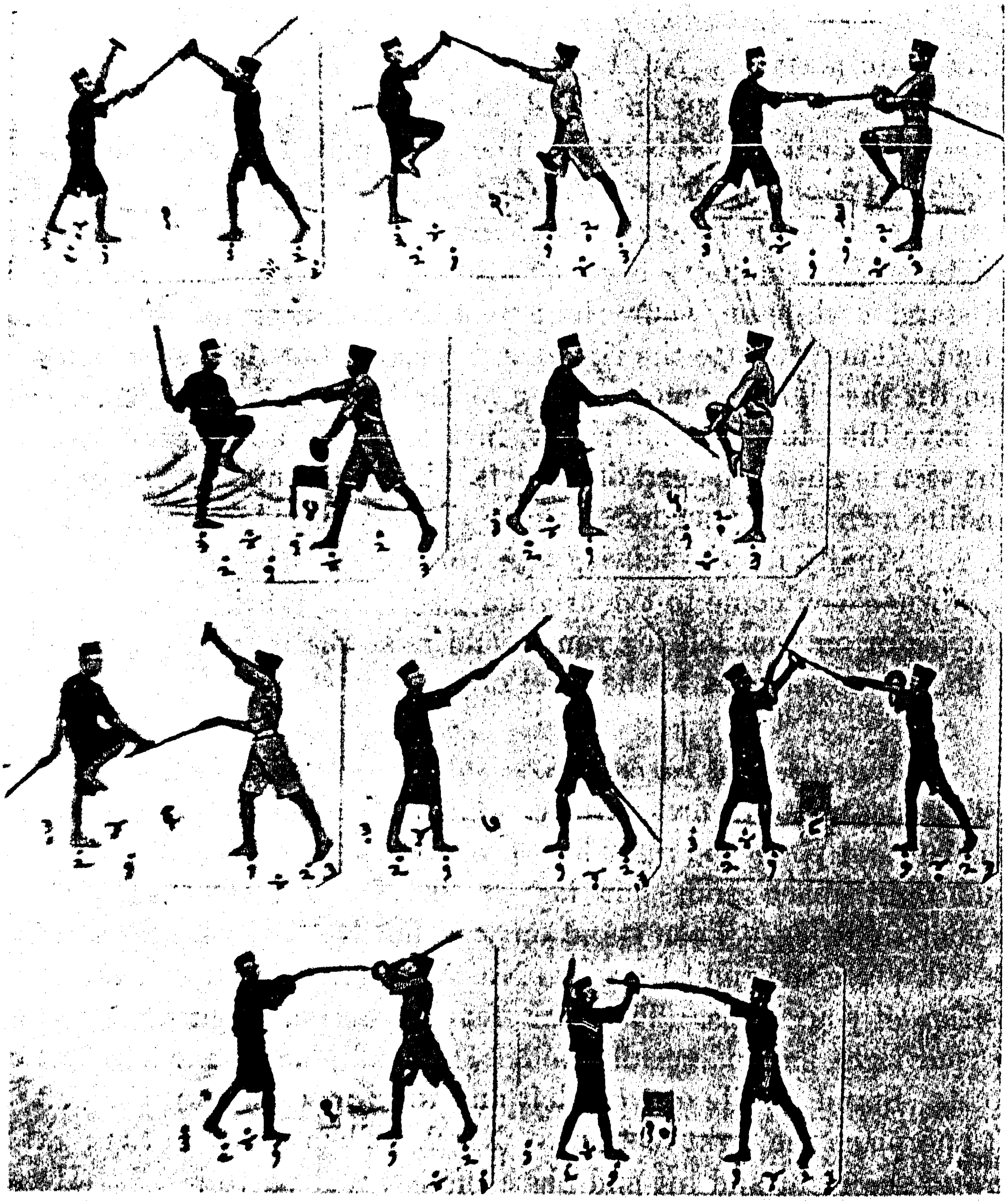


Plate 191

Nos. 1314-1323

First-Ghai :—Pre organised fight. While beginning the pre-organised fight. The players should always stand with the right foot forward.

There are five cuts to be practised as the first lesson; they are—(1) Tamacha, (2) Kamar, (3) Cheer, (4) Sheer and (5) Bahera.

Tamacha (*Cut on the left ear*) :—Strike the blow of Tamacha on your adversary who blocks it as in No. 1. Your adversary strikes the blow of Tamacha on you and you should block it on your shield, with your right foot raised up (No. 2).

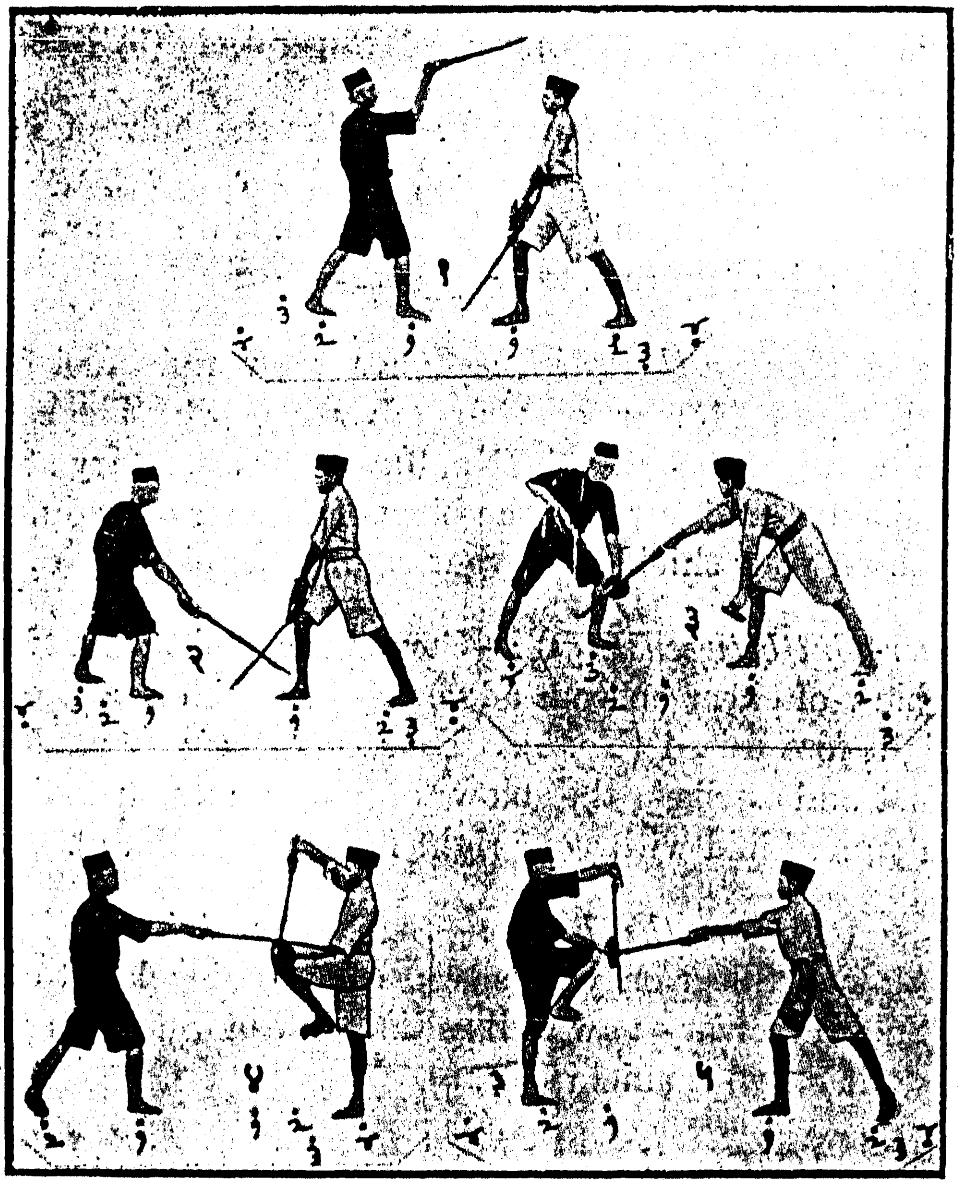
Kamar (*Cut on the waist*) :—Place your right foot forward and strike the blow of Kamar on your adversary who blocks it on his shield with his right foot raised (No. 3). Your adversary steps forward with his right foot and strikes the blow of Kamar on you, which you should block on your shield with your right foot raised (No. 4).

Cheer (*Cut between Legs*) :—Step your right foot forward and strike the blow of cheer on your adversary who blocks it on his shield with his right foot raised (No. 5). Your adversary steps forward with his right foot and strikes the blow of cheer on you and you should block it on your shield with your right foot raised (No. 6).

Sheer (*Cut on the head*) :—Step your right foot forward and strike the blow of Sheer on your adversary who blocks it on his shield (No. 7). Your adversary now strikes the blow of Sheer on you and you should block it on your shield (No. 8).

Bahera (*Cut on the right ear*) :—Strike the blow of Bahera on your adversary who blocks it on his shield (No. 9). Your adversary now strikes the blow of Bahera on you and you should block it on your shield (No. 10).

One who takes the offensive, always steps forward and the other blocks it by stepping a little backward.



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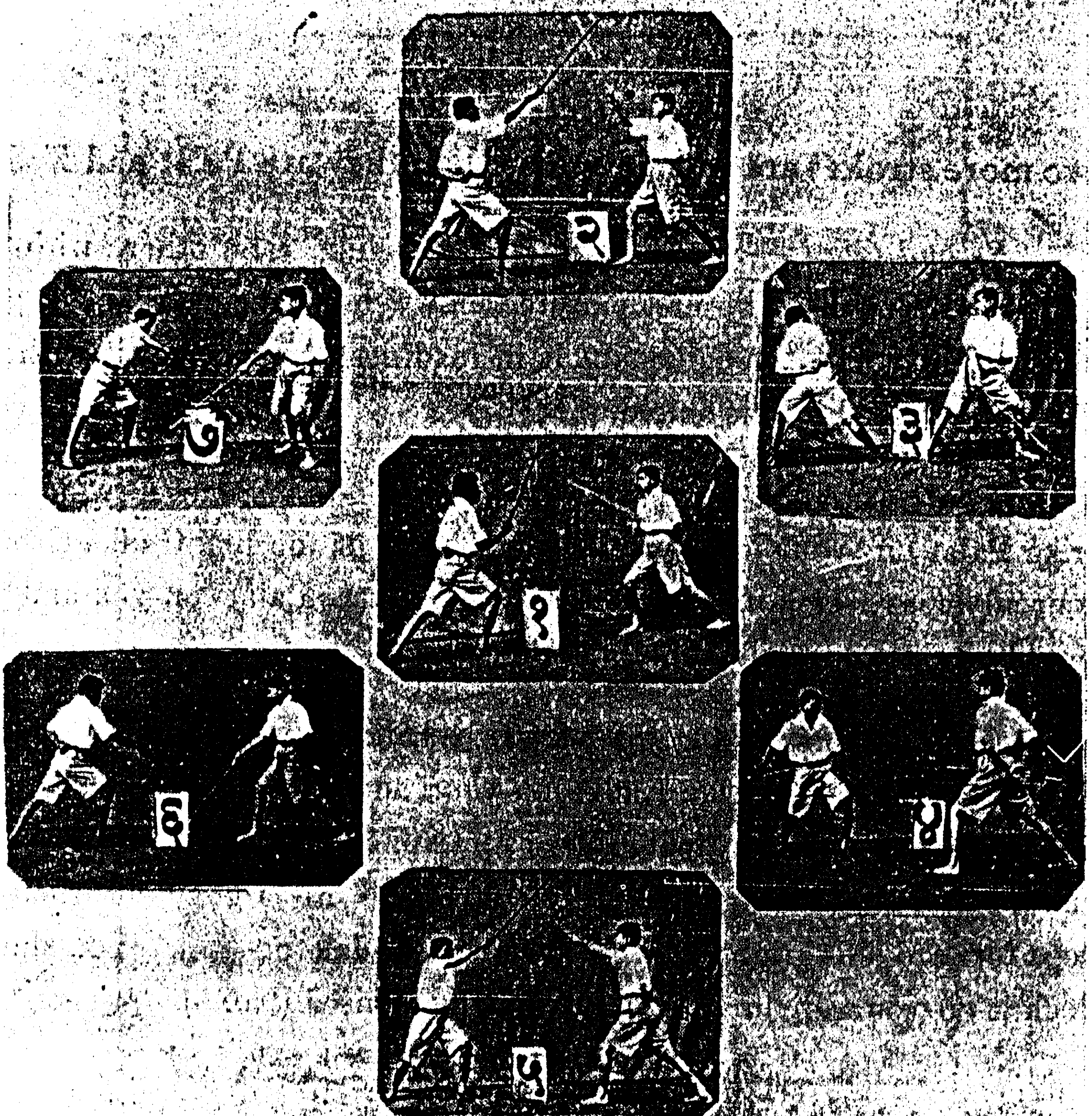
Plate 192 Nos. 1324-1328

Two more strokes are added in this Ghai; they are Palat and Kadak

Second Ghai :—Stand as in No. 1, facing each other, with the right foot forward. The first picture shows how the assailant begins to strike Palat and the defendant is in readiness to receive it with his left palm covered by his shield.

Palat (*Cut on the right ankle*) :—Bend a little forward and strike Palat on your adversary who blocks it on his Gadka (No. 2). Your adversay, bending forward, now strikes Palat on you and you should block it on your shield (No. 3).

Kadak (*Cut on the right knee*) :—Lift up your right foot and place it forward and strike Kadak on your adversary, who blocks it on his shield with his left foot raised up (No. 4). Your adversary steps forward first by putting his left foot before his right and then he steps forward his right foot and strikes Kadak on you. You should block it on your shield with your right foot raised (No. 5).



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Plate 193

Nos. 1329-1335

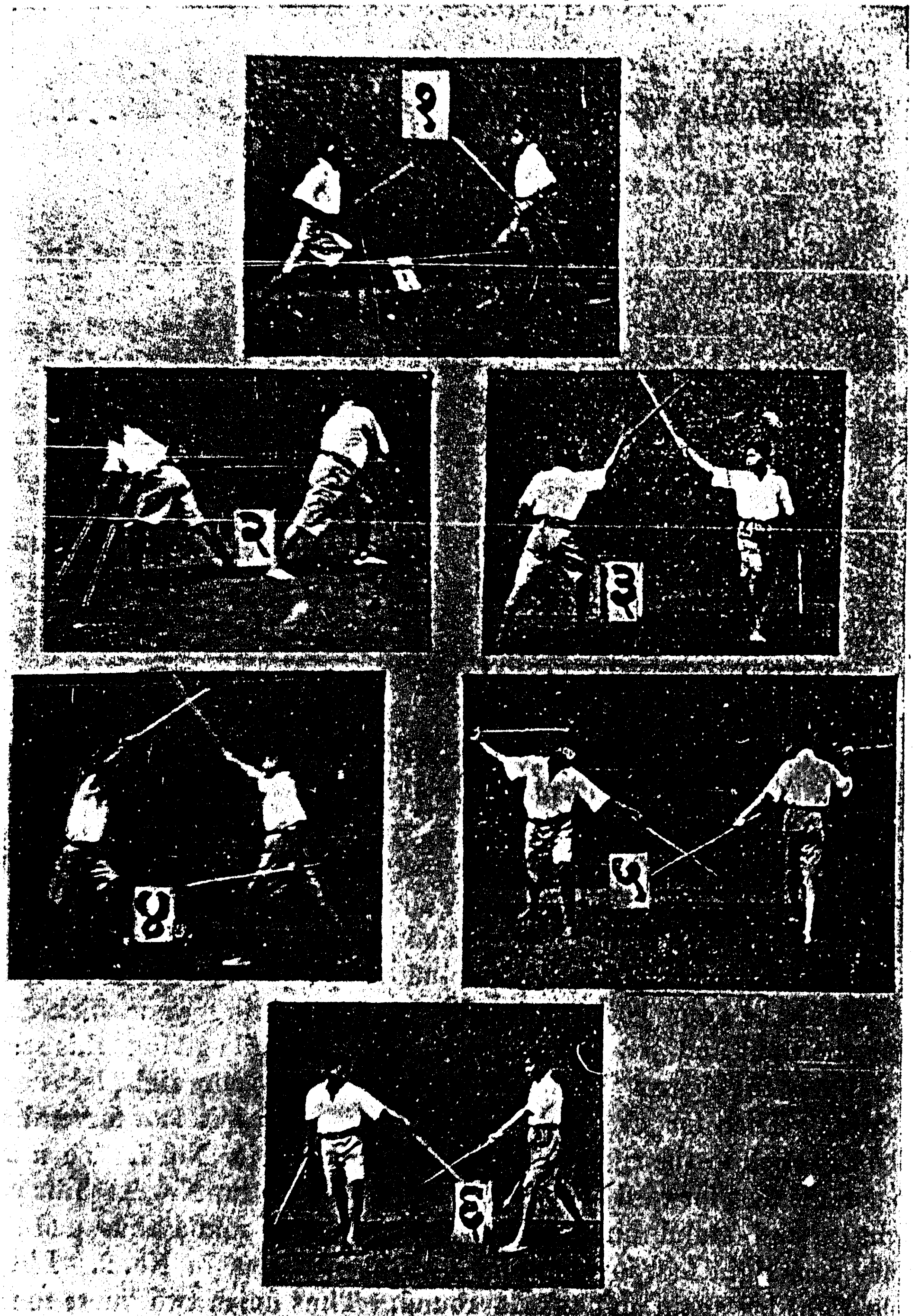
(XXVIII) Single-Stick Exercise

Single-stick exercises are similar to those in Fari-Gadka, the difference being the absence of the shield to protect oneself. Players skilled in playing Fari-Gadka can develop their skill equally by playing single-stick, as agile movements are required in this play also.

Sticks generally 2½ ft. to 3 ft. long and about ¾ of an inch in diameter are taken. They may be made of bamboo or cane. Pre-organised tricks of Fari-Gadka should be practised in this sport as well. Blows are to be blocked by stick only. Dress and space should be the same as in Fari-Gadka. In single-stick combats there are more difficultes in defending. These should be compensated for by quick foot-work and attacks.

Various schools have planned varied exercises but the common exercises and principles remain almost the same. This sport is also manly, interesting and health-giving.

Salami :—The players should stand facing each other with their right foot forward as in No. 1. Then raising the sticks on the right, strike against the stick of the partner when it is over head. Move the stick to the left and place its end on the ground. Then with a jump, take the stick from left to right striking at the stick of your partner on its way; then take the stick to the left from the back side and come as in No. 4 with your left foot forward. Then for the next move, take your right foot forward and try the stroke as in No. 2. Then take the stick to the right from behind and give the stroke as in No. 5. At this stroke your left foot is ahead. Then bring your stick down from the right and give the stroke as in No. 6 while giving this stroke you have to change the foot position. Now your right foot comes forward. Then for the next move bring your left foot forward and take the stick to the right and give the stroke as in No. 7. Then take your right foot forward again. Give a stroke as in No. 2. Lift your right leg and stand on your left. Take a full round thus and then place your right foot forward and give the stroke as in No. 2. Lift up your right leg again and take a round. Thus finish two more rounds and placing the end of the stick on the ground at your left try salami and finish the move.



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Plate 194 Nos. 1336-1341

(XXIX) Double-Stick Exercises

Double-Stick exercises are also similar to those in Fari-Gadka. Herein the purpose of the shield can be served by the other stick. Players skilled in Fari-Gadka can try their skill in this game as well. The same pre-organised exercises will be useful in this sport also. Herein both hands and feet get a good deal of exercise as they are required to put in vigourous activities. Herein attack and defence are made with the aid of sticks. Many schools have different types of exercises; Common exercises and common principles underlying this game are almost the same. The exercises are interesting and health-giving.

Specific practice that is required to be attended to in this sport is that sometimes blows can be struck by both the sticks at the same time. Herein both the practices—by the right hand and by the left hand are absolutely essential to defend oneself from the blows of the adversary.

While exercising, eyes must be trained to pre-determine the moves of our opponent and to counter them quickly with the aid of quick foot-work.

Salami :—The players should get ready with sticks in both hands facing each other with right foot forward, No. 1. For salami the players are to strike with both sticks on the sticks of the partner overhead while taking the sticks from right to left. Then both the sticks are made to touch the ground at the left as in No. 2. Then turning to the right they have to strike a low stroke with both the sticks and taking a jump, they are to change the position of their feet while moving the sticks overhead.

For the next move the players stand facing each other with their right foot forward. They have to raise their right hands for giving stroke keeping the left hands down No. 3. While giving this stroke they have to lift their right foot. Then they have to change their foot position and give the upper stroke in the reverse direction as in No. 4. Then they have to give similar low strokes by the left hand as in Nos. 5 and 6. Then get the right foot forward and try salami as before and complete the move.

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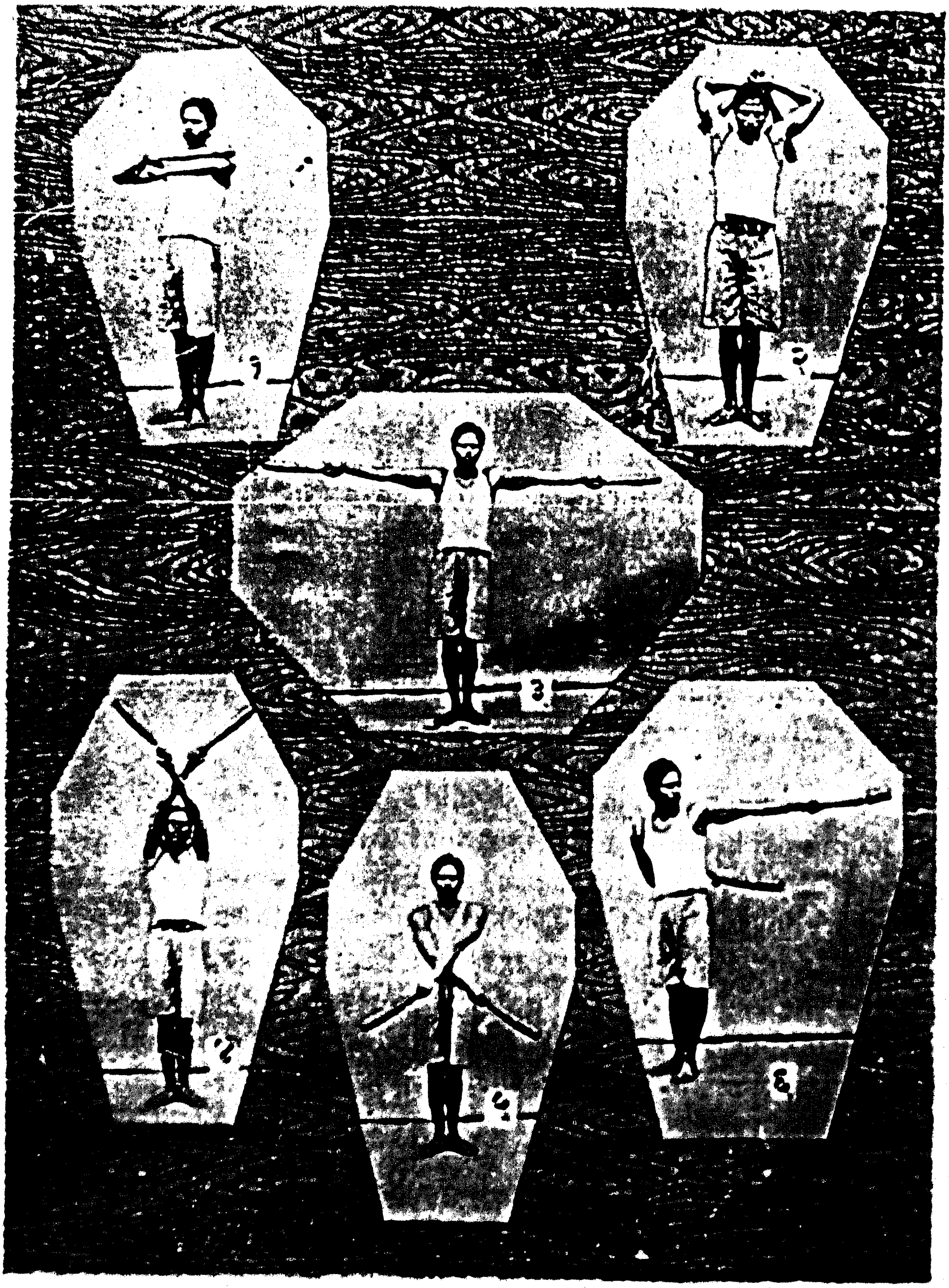


Plate 195 Nos. 1342-1347

(XXX) Indian Club-Drill

The Indian Clubs illustrated in this drill are very light. Boys from 10 to 14 years should be given practice, first, separately. Circles forward, backward and sideward should be fixed in order. Steps also should be fixed and then each boy or each girl should be separately taught in order, on eight counts. Then children should stage rehearsals under a leader in the accompaniment of any musical instrument like a drum, or a flute in masses. After a few rehearsals, the Indian-Club-Drill can make a magnificient show.

A few useful suggestions :—(1) A uniform may be fixed in a mass drill. (2) Formation of four, with a distance of about five feet in between, will be quite suitable. (3) The order of the exercises should be fixed and followed every day.

This Drill brings about disciplined movements ond gives good exercise when vigourously practised.

First move :—First stand in the ready position resting the clubs on your shoulder, heels touching and feet making an angle of 60° with each other. For the first move rest your right club on the left arm and the left club on the right arm as in No. 1. Raise the hands and take them over-head at its back as in No. 2. At the next signal stretch your hands straight as in No. 3 and then bring them again as in No. 1. Repeat the move several times.

For the next move stand as in No. 3. Then take both the hands up over your head, keeping the left hand outside and the right hand inside as in No. 4. Complete the circle and come to No. 3.

For the next move stand as in No. 3. Then bring the hands down, left in front and right at the back as in No. 5. Complete the circle and come to the No. 3.

For the last move stand in the ready position. Then stretch the left hand to the left and the right hand also to the left from behind, No. 6. The clubs should appear quite parallel. Then stretch the right hand to the right and the left hand also to the right from behind. Here also the clubs are to the right and quite parallel to each other. Repeat these moves several times and at the next signal come to the original ready position for the next move.



1- 4- -2 -3

Plate 196 Nos. 1348-1351

(XXXI) Lezim Drill

The word "Lezim" is a Persian word, meaning a bow with an iron wire. In old days archery was taught for self defence. To attain skill in archery, practice in Lezim exercises was very useful as a preliminary training. Besides it affords good exercise. There are Lezims of varied sizes and weights to develop strength and stamina of persons of varied heights and strength. The muscles of hand are beautifully developed thereby. Now-a-days, a Lezim Drill is greatly liked by boys. The jingling sound of Lezims pleases the minds of boys, who therefore love to practise exercises therein, to the accompaniment of a drum or a flute. Hence, a Lezim Drill forms an essential part of the modern Physical Education Programme for boys. Boys get individual exercise and are trained to observe group discipline. Boys should be taught interesting formations while practising Lezim Exercises.

Rules for the purpose of massdrills may be applied to Lezim Exercises as well.

Boys develop quick activities by this drill and they appear smart. They learn to act in a group simultaneously. Songs also can be adapted to time with Lezim Exercises, and boys love to sing them at the same time. Heavy Lezims are used to develop strength individually.

Lezim Exercises are many. Various schools have various exercises and they follow various methods. But common exercises and common principles are almost the same. Here are illustrated a few exercises as specimens.

Lezim Lapet (*Method of carrying the Lezim*) :—No. 1 illustrates the position of carrying the Lezim on the left shoulder when boys are taken to the Lezim Drill court.

Hushar (*Attention*) :—At the order "Hushar" grasp the iron handle of the chain with your right hand, take the Lezim out without bending, grip the central part of the wooden handle with your left hand, straighten your left hand infront of your chest and pull the chain vigourously towards you by your right hand (No. 2).

Aram (*Stand at ease*) :—At the word "Aram" take both the hands to your right arm-pit backward, keep the right grip up and the left grip below as illustrated in No. 3, with the Lezim stretched by both hands. At once leave the left-hand grip and keep the Lezim hanging with the wooden handle parallel to the ground (No. 4).



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Plate 197 Nos. 1352-1355

First exercise (*Stand at attention*) :—At *One*, Bring both the hand-grips in front of your navel (No. 1).

At *Two*, Pull the Lezim with your grips, the chainpart to the right side by your right hand and the handle to the left by your left, (No. 2).

At *Three*, Push the wooden handle to your right arm by your left hand grip and by the right hand grip to your left arm (No. 3).

At *Four*, Come to the position illustrated in No. 2.

Moukuf (*Halt*) :—At the word *Halt*, bring your grips near each other, straighten your hands in front and stand alert (No. 4).



4- -1 -2 -3

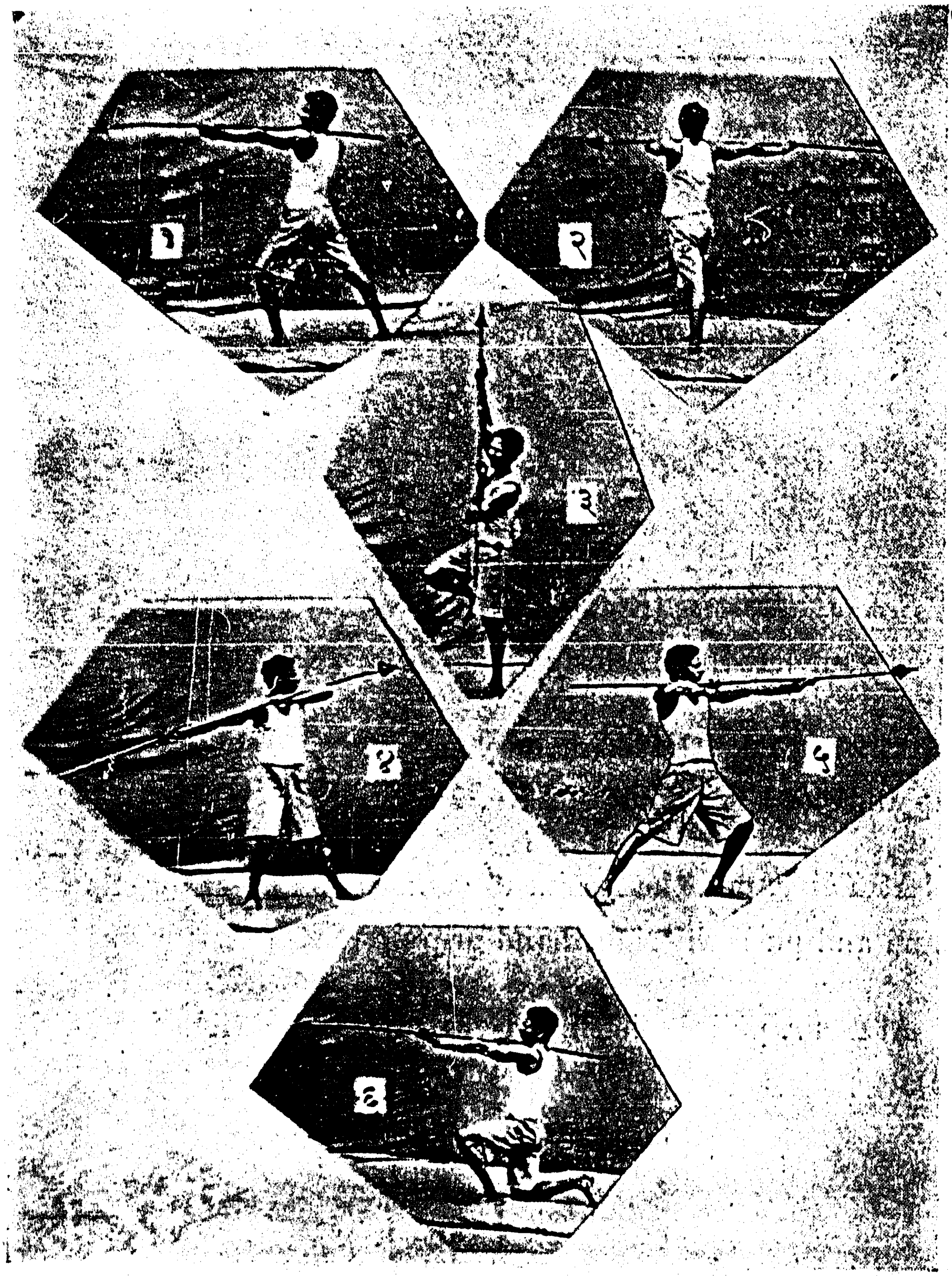
Pate 198 Nos. 1336-1339

Second Exercise (*Stand at attention*) :—At *One*, bring both the hands on your left thigh, closing the Lezim (No. 1).

At *Two*, take the lezim on your right thigh and pull the right grip up and the left grip down (No. 2).

At *Three*, pull the Lezim to your right fore-arm-hollow by your left hand and push the right hand grip up (No. 3).

At *Four*, pull the left hand-grip up and the right hand-grip down (No. 4).



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Plate 199 Nos. 1340-1345

(XXXII) Spear-Drill

In old days spear-fight was practised by soldiers for offensive and defensive purposes. In order to keep their knowledge always fresh, spear-exercises were every day practised. These exercises can be performed individually as well as collectively. In these modern days, spear-drills are also organised. In this drill distance between

two individuals should be about ten feet. The order of the exercises should be first fixed and then practised every-day. After sufficient individual practice in spear exercises, they should be researsaled in a group and then spear-drill should be demonstrated.

Some useful suggestions :—(1) The uniforms should be enforced on the groups.

(2) Boys or girls below 14 may not be allowed to practise these exercises as they have not developed sufficient strength to handle the heavy spears.

(3) The blade of the spear should be made of steel and the spear should be about 7 feet in length.

(4) Simultaneity of movements in these should be stressed in mass drills.

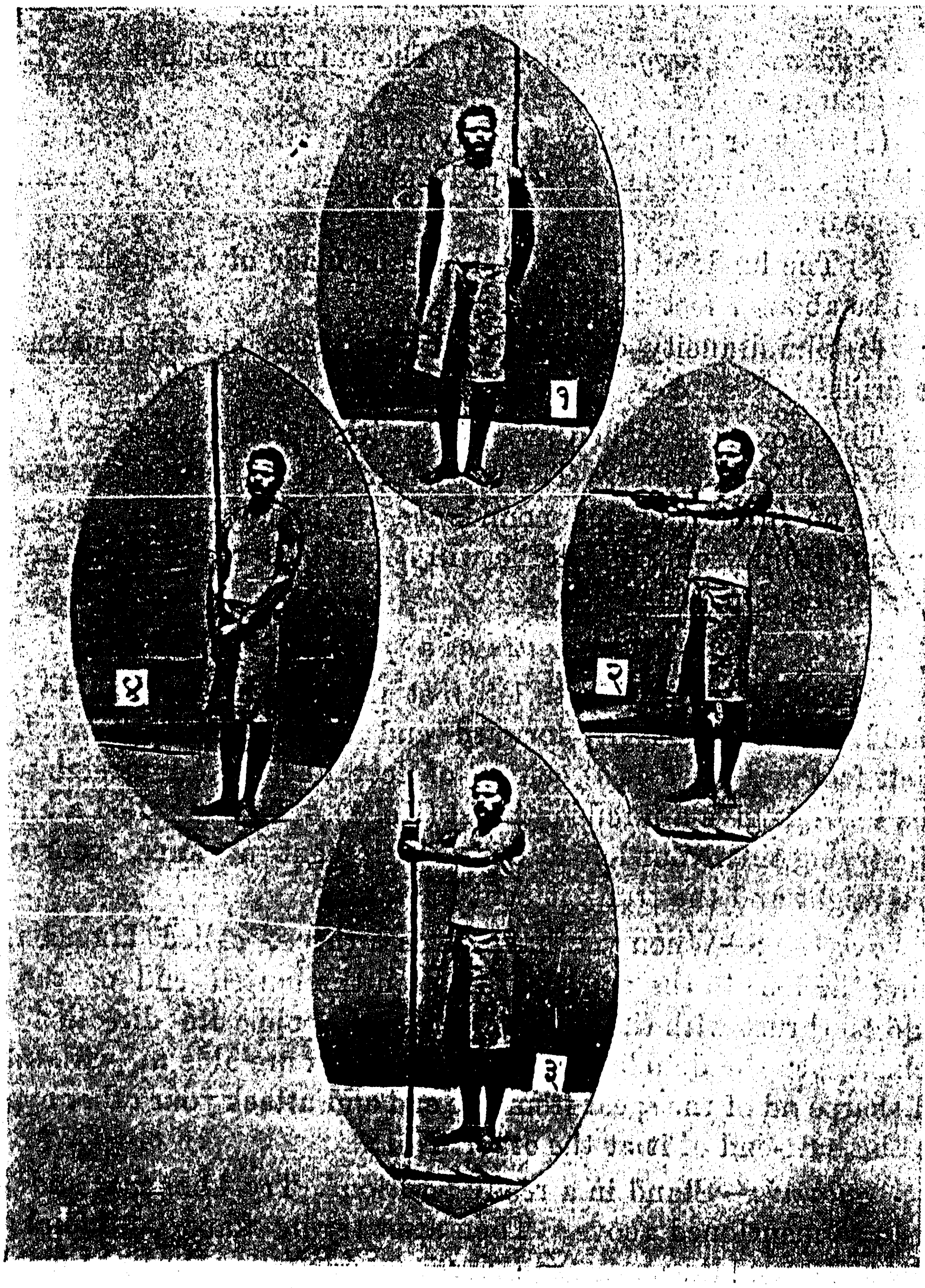
These exercises when practised with speed give a good deal of exercise to the performer. The performer will be enabled to assail his opponent on account of his confidence in handling his weapon and when opportunity offers itself, he will be enabled to defend him-self as well from his opponent's attack.

Following are some thrusts of a spear :—

Khoncha :—Stand with left foot ahead and the spear to be held by hands with the left grip forward and the right grip behind. Lift the left foot and place it a couple of feet ahead and stretching your hands in front give a forcible thrust (No. 1). This is called a khoncha. While trying this, your left foot is slightly bent at knee, your right is kept straight and the trunk is bent forward.

Khecha :—When you have given a thrust called khoncha, then turning the face to the opposite direction the butted end of the spear should be thrust with the same force in the opposite direction. This khecha serves the double purpose. Here you are able to withdraw the steel sharpe nd of the spear from one end and attack your other opponent with the butt-end of it at the other No. 2.

Salami :—Stand in a ready position. Try khoncha and khech thrusts as mentioned above. Then after trying khoncha, stand on the left foot and hold the spear as in No. 3. Then placing the right foot ahead and turning to the left, stand as in No. 4. Then moving forward step by step you have to give khoncha as in No. 5. Then in a half circle move, take the pointed end of the spear to the opposite direction and take a sitting position as in No. 6. Then stand and come to the original position.



4— —1 —2 —3

Plate 200 Nos. 1346-1349

(XXXIII) Lathi Drill

Lathi exercises are meant for offensive as well as defensive measures. The greater the speed of Lathi moves, the greater will be safety of the performer from the attack of one or many adversaries.

Suggestions about Lathi :—Lathis (Bamboo sticks) should be varied in sizes and weights for the development of strength and stamina of persons of varied heights and strength. The height of the Lathi when placed vertically by the side of the performer should be up to the ear of the performer. It should be held, a little above the thinner end. While holding the Lathi, the right hand grip should be below and the left hand grip above. The distance between the grips should be about 2 inches. The Lathi should be held tightly but while moving it the palm-grips should be loose enough to allow the free and quick movements of the Lathi. You should hold the Lathi in front of your chest while moving it.

A skilled Lathi Player is able to develop nicely the muscles of his arms, wrists, fingers, chest, thighs and calves. He will develop strength and stamina as he will increase the speed of Lathi movements and his foot-work.

Lathi exercises when practised in a Mass Drill simultaneously lend a splendid sight to the spectators.

Lathi Exercises are numerous. Various schools organise various orders and moves. They follow various methods of teaching. But common exercises and common principles are almost the same. Here a few exercises are illustrated as specimens.

Lathi Lapet (*Method of carrying the Lathi*) :—No 1. illustrates the position of carrying the Lathi under the left arm-pit when the boys or girls are taken to the Lathi Drill Court.

Aram (*Stand at ease*) :—When the group is to be given rest in the midst of the Lathi Drill, this order is given. At the order *Aram* hold the Lathi first horizontally in front of your chest (No. 2) and then plant it smartly in front of you, with the right grip above and the left grip below (No. 3).

Hushar (*Attention*) :—At the word *Hushar* lift up the Lathi with both your hands and hold it in a position of readiness, as in No. 4. Some schools prefer the position of feet as illustrated in the general pecture with the left foot forward and the right foot backward. We think, this is more advantageous position especially in Mass Drill as well as in individual practice.

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Plate 201 Nos. 1350-1355

Sadhi wel (First forward and then backward) :—No. 6 illustrates the position of attention in Lathi exercises. For Sadhi Wel, stand as in No. 1, holding the Lathi with the left hand below and right hand above. Continue to move the Lathi back on your left and keep up the circling move further until you come to the position illustrated in No. 2. Then complete the move and come to the position No. 1.

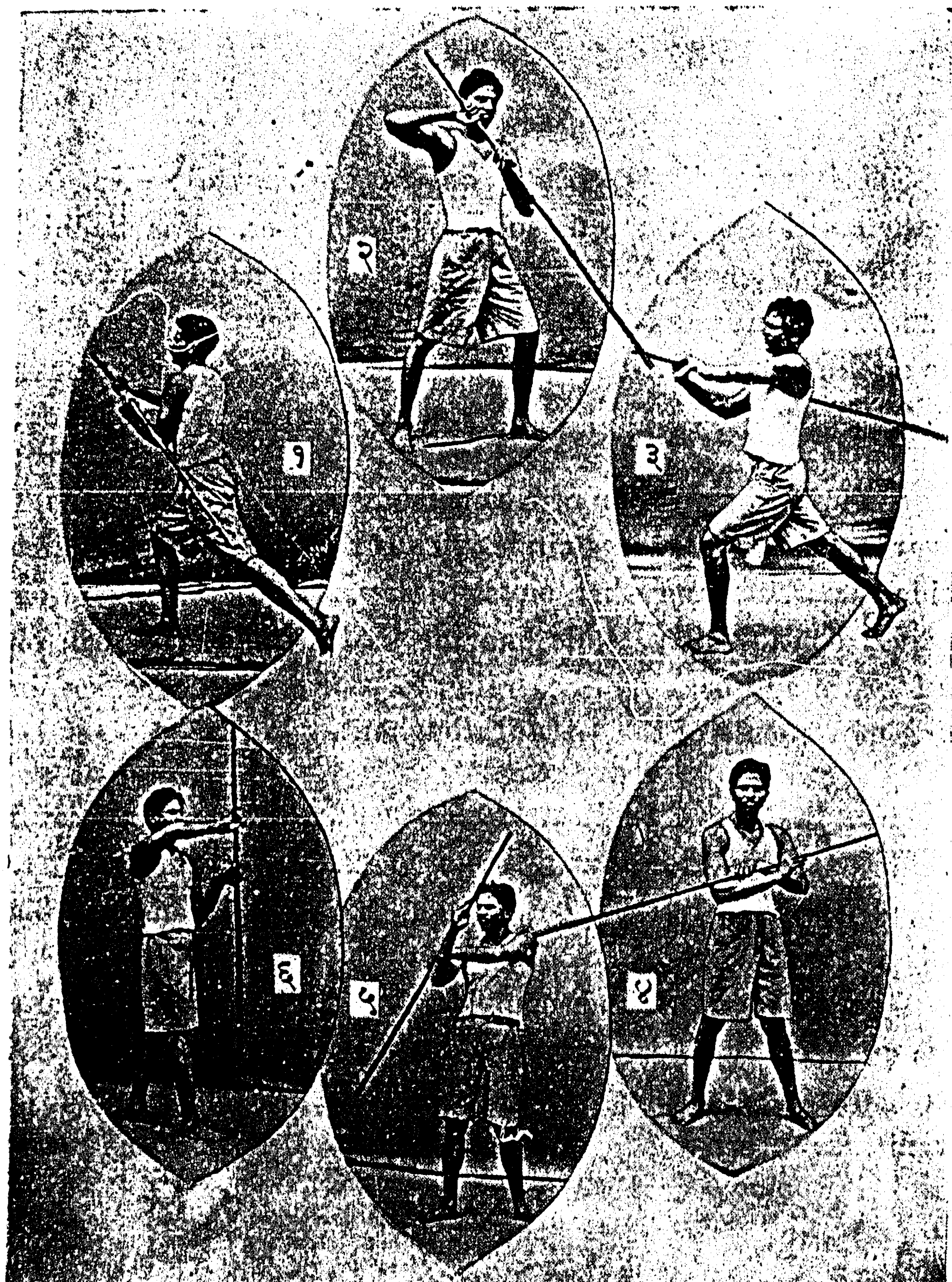
Stand in the position of No. 1, and begin to move the Lathi backward on your right, in a circle. Thus try first as many circles on one side as possible and then on the other. Try alternate circles, on each side, continuously while moving Lathi thus, you can change steps forward and backward according to your convenience, keeping the circling movements of the Lathi throughout.

Ulti Wel (First backward and then forward) :—Stand at attention. Take the position illustrated in No. 2. Move the Lathi forward on your left so that you will go through the position of Nos. 3 and 4. This is a reverse circle. Take the position of No. 5. Move the Lathi forward on your right and complete the circle. Now try alternate circles on each side, keeping the circular movements of the Lathi throughout. Change steps forward and backward according to your convenience.

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Plate 202 Nos. 1356-1361

Do-Rukh (*Combination of Sadhi and Ulti Wel*):—Stand at attention. At the order *Do-rukh* practise two circles of Sadhi wel on one side, turn from right to left until you come to the position illustrated in No. 1 with the right foot forward and the left foot backward. Do the same on the other side and turn from left to right and at the end, stand at attention.

Aage-Falang (*Step forward*):—At the word *Aage-Falang* take the position of No. 2, practise one circle on the left, lift up your right foot, place it in front of your left foot, take a turn and practise reverse circle as in No. 3. Lift up your left foot and place it behind your right foot from behind and take a turn to come to the position of the picture No. 4. Thus your left foot comes forward. Stand at attention.

In this, the performer goes two steps forward and his body undergoes a full circular movement.

Peechhe-Falang (*Step backward*):—Do the same as before, going through the positions illustrated in Nos. 5 and 6. While moving the Lathi, instead of stepping forward, step backward. At the end of the full circular turn, you will find that you have stepped two steps backward.



WOOD-CHOPPING

Raosaheb Govind Sakharam Sardesai (Riyasatkar).

No. 1362



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No. 1363

(XXXIV) Household work requiring physical exertion

It is a general complaint in every country that the modern generation is gradually deteriorating in strength, stamina and longevity of life. When we read about the gigantic strength of our fore fathers in the history of our country, we do dub them as impossible things and attribute faults of exaggeration at the doors of our ancient generations. If we study properly the methods of their life in those days, these faults of exaggeration will sink into nothing. The secret of their giant strength lay in the fact that they used to do many things themselves, from morning till evening. They used to do lots of things personally, which gave scope to the development of their strength and stamina. To-day our generation had been trained, as it were, to differentiate between hand work and machine work. Dignity of labour is disappearing and the young generation refuses to do the work thinking it to be below their dignity. The age of machinery has minimised the scope for active physical work. As a result, the scope for strenuous physical exertion is disappearing. Soft, luxurious, pleasure-loving life has replaced the former life of hardihood. Our men and women among the rich as well as the poor, used to do personally many of the following things, useful in their daily life. Viz. cleansing utensils, washing clothes, grinding corn, digging in a yard, fetching water in heavy vessels, from rivers or wells, cooking, reparing houses, cutting logs of wood for fuel, walking miles together for pilgrimages, milking cows, riding horses, cutting trees, cleaning and sweeping the houses and such things of domestic utility. These labourious occupations constantly kept their muscles functioning. Their power of digestion therefore, never deteriorated. As a consequence they hardly fell ill but developed giant strength and lived long. Now-a-days even labourers try to avoid work of bodily labour, what to talk of middle-class and rich class people. Every body has developed a habit of getting things done for himself by spending money whereever possible. If this new generation tries to be self-dependent as their fore-fathers were, their daily needs will be less and less expensive and if they use the little savings in securing wholesome diet they will feel rejuvinated and develop strong body. As a result they will be long-lived.



Pounding corn in a mortar.



Churning Butter-milk.



Sifting grain.



Fetching Water.



Grinding Corn.



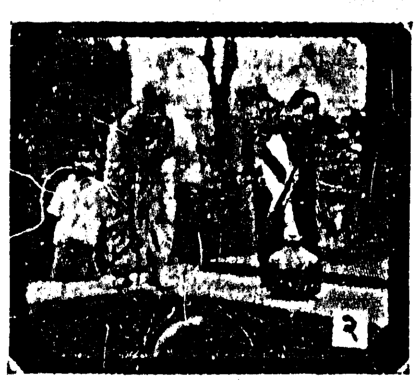
Fetching water.



Mashing.



Washing Clothes.



Fetching water.



Fetching water.

Nos. 1364-1373

THE Hygienic Lore of India is stored in Vedas which contain literature on all sciences. Ayurveda is a particular branch in Vedas, which gives detailed information regarding the hygienic requirements of people. India is proud to get this gift from Rishees, the old mighty ancestors of the present generation, who in turn got the knowledge from God directly. We are concerned here about the hygienic knowledge only and hence the short information given further about Ayurveda will suffice the pupose.

Origin and History of the Ayurveda

In the medical science, as in other branches of study, the ancient Aryans claim to have derived their knowledge from the Gods through direct revelation. Really speaking the origin of the science is lost in dim antiquity. However individual experiences in the realms of cure and hygiene were collected and codified and thus formed the basis of Ayurveda. The verses in Vedas clearly mark each step in the progress of medical knowledge. The properties of a new drug were hymned in a Vedic Verse with a regularity which enables us to put our finger upon the very time when a particular drug first came to be of service to man.

Verses on medicine, hygiene, and surgery lie scattered in four Vedas. Those having bearing on medicine occur mostly in Rigveda and hence the physician Agnivesha mentions the origin of Ayurveda in Rigveda. But reference regarding surgery are found mostly in Atharva veda and hence Sushruta, a surgeon, mentions Ayurveda as a part of Atharvaveda.

In the Vedic age, physicians had to go out into the open streets, calling out for patients. The Rigveda mentions about a thousand medical drugs. Verses in praise of virtues of water as an ill-healer, and of certain trees and herbs as purifiers of the atmosphere are common in Vedas. Even the rudiments of Embroyology, Midwifery, child management and sanitation were formulated in the age of the Vedas. It is from this material that Sushruta created a science which is sure to invite the admiration of the world even after thousands of years of human progress.

Ayurveda physicians practically recognise two different sets of principles in the domain of practical therapeutics, which may be stated in the terms of their Western Colleagues as Laws of Similars and Contraries. The Ayurveda being the science of life and health the holy Agnivesha at the very commencement of the therapeutical portion of his work has described several medicinal compounds, which improve general health and arrest the ravages of time. Theoretically speaking the science of the Ayurveda recognises no preordained limit to human existence. Life can be prolonged with the help of suitable medicine. By dint of observation and patient researches our Rishees devised many such adjuncts which can rejuvenate an old man and supply those vital elements to an old and exhausted human body, which ebb away with the progress of years. Hence we find many rejnvenating medicines to have been prescribed for men in health which would arrest decay and guard against the approach of senility by increasing the fundamental vital principles of the body and preventing *Vayu*, *Pittam* and *Kapham* from being transformed into morbific diatheses.

Origin of Ayurvedic Surgery :—

In India as in other countries, curative spells and healing Mantras preceded medicine. These priests therefore then held superior position to surgeons in society. As time passed, however, Surgery had its influence on people. In Rigveda we find that legs were amputated and replaced by substitutes; injured eyes were plucked out and so on. We have reasons to believe that many difficult surgical operations were successfully performed. The story of the progress of Ayurvedic Surgery is long and interesting. In peace times the rich Aryan nobles travelled in stately carriages and because of constant accidents a class of surgeons had exclusively to devote themselves to the treatment of the injured.

Scope and Nature of Sushrut's Surgery :—

It is in the Sushrut that we first come across a systematic method of arranging the surgical experiences of the older surgeons and of collecting the scattered facts of the science from the vast range of Vedic Literature. Practical Surgery requires a good knowledge of Practical Anatomy. The quartered animals at the Vedic sacrifices offered excellent material for the framing of a comparative Anatomy. Sushrut devoted the whole life to the pursuit of surgery proper. It was he who first classified all surgical operations into five different

kinds and grouped them under heads such as *Aharya* (Extractions of solid bodies), *Bhedya* (Excising) *Chhedya* (Incising) *Eshya* (Probing) etc. The surgery of Sushruts recognises 125 different instruments for the purpose. Precautions were taken regarding the diet of the patient before he was to be operated. The room was kept pure with the help of disinfectants and such other necessary things.

Primarily however use of drugs was the main application. Their knowledge of the properties and virtues of drugs were so great that cases, which are reckoned as surgical now-a-days were cured with the help of medicines internally applied. Charak is the authority on the subject and his period is 700 B.C. According to them "Surgery is mutilation and not Doctoring." It should only be employed when the affected vital energy is not strong enough to alone effect the cure that the surgeon is justified to handle his knife. However we find in Sushruta Sanhita that *ophthalmic Obstetric* and other operations were performed with the utmost skill and caution.

The vast medical literature of ancient India practically however remains as yet unexplored. Attempts have been made by several scholars in this respect but most of these attempts have hitherto proved abortive. In spite of incomplete information on the subject however, many drugs of the Ayurvedic Materia Medica have been adopted by different foreign systems of medicines. Hence it will be advantageous to study the whole range of the science of Ayurveda, as it was understood and practised by the Vedic sages.

It is high time now to start a fuller inquiry into the properties of the indigenous drugs of India. Many German and English institutions have started the work with the sole object of studying tropical diseases and of formulating an Empirical system of their prevention and cure. They shall have to take into consideration the results of researches made by our ancient Rishees in that line. A European Principal of the Medical College, Calcutta once observed that the accurate knowledge of the contents of Ayurveda will make the human race better equipped to combat the ills of life.

I. Daily Routine

1. *Early Rising:—*

"We shall now describe the rules of conduct to be daily observed by a man (after leaving his bed) seeking perfect health and sound body

(Sushruta Chapter 24, Verse 3). Every man should wake up two hours before sun rise and pray God after washing his hands and feet (Bhavaprakash)."

Early morning atmosphere is quite cool and calm. After sound sleep brain and mind are fresh to do their work. It is better toget up at this time and pray God and begin daily duties, instead of lying idle in bed. Ancient Rishees have laid down these rules as religious practices to be observed by each man; so they were rigorously observed by all learned and ignorant also. These rules were based on sound practical experience in ancient times. Defaulters of these rules were considered as sinners.

2. *Water drinking at dawn :—*

"The person who drinks eight palmfulls of water at dawn, secures health, long life and intelligence. He becomes free from the troubles of physical ailments and old age and is able to live for full one hundred years (Bhava Prakash)".

To obtain sound health is to drink a glassfull of pure water which must have been kept in a copper vessel during the night time.

"The person who rises at day-break and takes in water through the nose becomes intelligent, sharp sighted as the eagle, free from wrinkles and other signs of old age and also becomes free from all diseases (Bhava Prakash).

Water drinking by nose is more difficult but more beneficial than taking water by mouth. In the beginning take half a cup of lukewarm water into a flat basin and slowly inhale it by one of the nostril at a time. The quantity of water may be increased to a full glass step by step. It has a cooling effect on brain and cleansing effect on nasal passage and stomach as the tendency of constipation is removed. This practice should be continued even in illness. One should lie on his left side for about ten minutes after drinking water so that one feels fresh to do his further duties. It is observed in many cases that longevity is increased by this practice.

3. *Evacuating bowels :—*

"Discharge of faeces in the morning helps the extension of life. It prevents any sounds in the intestines, flatuence and distension of the abdomen".

If bowels are not clean blood becomes impure and it easily leads to diseases. Every body should adopt this habit every morning. He should keep clean the organs of the excretory system by using sufficient cool water. After leaving the lavatory, he should wash his hands, feet and face with cool water which gives purifying and invigorating effect.

4. Tooth Brushing :—

A man should then brush his teeth. The tooth brush (Danta-kashtha) should be made of a fresh twig of a tree or a plant grown on a commendable tract and it should be straight, not worm-eaten, devoid of any knot or utmost with one knot only and should be twelve fingers in length and like the small finger in girth. The potency and strength of the twig (tooth-brush) should be determined by or varying according to the season of the year and the preponderance of any particular Dosha in the physical temperament of its user. The twig of a plant possessed of any of the four tastes as sweet, bitter, astringent, and pungent should be alone collected and used. Nimb is the best of all the bitter trees; khadira of the astringent ones; Madhuk of the sweet and Karanja of the pungent ones. The teeth should be daily cleansed with (a compound consisting of) honey, powdered *tri-katu*, *tri-varga*, *tejovati*, Saindhava and oil. Each tooth should be seperately cleansed with the cleansing paste applied on (the top of the twig bitten into the form of) a soft brush and care should be taken not to hurt the gum anywise during the rubbing. This tends to cleanse and remove the bad smell (from the mouth) and the uncleanliness (of the teeth) as well as to subdue the cough (*kapham* of the body). It cleanses the mouth and also produces a good relish for food and cheerfulness of mind.

Cases where tooth brushing is forbidden :—Tooth brushing is forbidden to the persons severely suffering from affections of the teeth, lips, throat, palate or tongue or from stomatitis, cough. asthama, hiccough and vomiting, weakness, indigestion, epilepsy, head disease, thirst, fatigue, alcoholism, facial paralysis, ear-ache and to persons tired with overdrinking.

The use of a thin, smooth and flexible foil of gold, silver or wood, ten fingers in length is commended for the purpose of cleansing the tongue by scraping. It gives relief and removes the bad taste, foetor, swelling and numbness of the mouth. Oil (*Sneha*) should be used as a gurgle (*Gandusha*) every day (after the cleansing of the teeth) as it makes them firm, and brings on a natural relish for food. Finally

one should go in for gurgling with cool water repeatedly and should cleanes the entire inside mouth.

5. *Eye and mouth washes* :—

The mouth, eyes and face should be washed with a copious quantity of cold water. This procedure would prove efficacious in destroying such affections of the body as *Nilika*, dryness in the mouth, pustules or eruptions, *Vyanga* and the diseases due to the (con-certed) action of the blood and bile, and by such washings the face becomes lighter and the sight brighter.

Collyrium :—Shrotanjan is the best and purest of collyriums. It alleviates the burning and itching sensations in the eyes removes all local pains, secretions and impurities, increases the range of vision, enables the eyes to bear the blasts of the wind and the glare of the sun and guards against the inroads of occular affections. Hence the application of collyrium inside the eye-lids is highly recommended; but its use is forbidden just after taking one's meal and after the fatigue of vomiting, or riding, etc., nor after keeping late hours and also not during an attack of fever.

6. *Anointing the body with oil (Abhyang)* :—

Anointing the head with oil is a good cure for the affections of the head. It makes the hair grow luxuriantly and imparts thickness, softness and a dark gloss to them. It soothes and invigorates the head and the sense organs and removes the wrinkles of the face. Combing the hair improves its growth, removes dandriff and dirt and destroys the parasites of the scalp. Pouring oil (Karna-purana) into the cavities of the ears is highly efficacious in pains of the jaws and acts as a good cure for head-ache and ear-ache. Anointing the feet with oil, etc., brings on sleep. It is refreshing and invigorating to the body and the sight, removes all drowsiness and sense of fatigue and softens the skin of the soles of the feet. Anointing the body (abhyang) imparts the glossy softness to the skin, guards against the aggravation of the Vayu and the kaph, improves the colour and strength and gives a tone to the root-principles (dhatus) of the body. The use of the oil at a bath causes the oil to penetrate into the system through the mouths of the arteries, veins of the body as also the roots of the hair, and thus soothes and invigorates the body with its own essence. Under the circumstances, affusions and anointments of the body with oil or clarified butter should

be prescribed by an intelligent person with due regard to one's habit, congeniality and temperament and to the climate and the seasons of the year, as well as to the preponderance of the deranged dosh or doshas in one's physical constitution.

Prohibitions of anointments :—

Anointments of the body simply with (unmedicated) oil are strictly forbidden in cases of undigested Doshas. It should not be resorted to in cases of acute fever and indigestion nor after the exhibition of emitics and purgatives.

7. *Physical exercises :—*

What is popularly known as physical exercise is nothing but a sense of weariness from bodily labour, and it should be taken every day. After taking physical exercise the whole body should be shampooed, until it gives rise to a comfortable sensation in the limbs. It makes the body stout and strong, helps the symmetrical growth of the limbs and muscles, improves the complexion and the digestive powers, prevents laxiness and makes the body light and glossy, firm and compact. The power of enduring fatigue and weariness and the variations of temperature, thirst, etc., are the virtues which are invariably found to follow in its train. It leads to an undiseased existence and ease in the best means of reducing corpulency. The enemies of man, habituated to regular physical exercises, dare not molest him through fear. Imbecility and senile decay rarely approach him and the muscles of the body become firm and steady. Diseases fly from the presence of a person habituated to regular physical exercise and shampooing, just as small beasts do on seeing a lion. It makes an aged and deformed man young and good-looking. Food consisting of articles incompatible in their potency and indigested are easily digested in a man who takes regular physical exercise and cannot produce any bad effect. Regular physical exercise is particularly beneficial to a strong man accustomed to the use of emollient food (abounding in proteid matter) in all seasons of the year; but in the winter and the spring it is highly necessary for him. A man seeking for his own good should take physical exercise every day only to the half extent of his capacity (balardha) as otherwise it may prove fatal. That amount of exercise which makes the oxygen (Prana-Vayu) come out through the mouth, (i. e., as soon as hard breathing would set in) is known as Balardha exercise. One's own age, strength, physique and food as well as the season of the year

and the physical nature of the country are the factors which should be considered before one began to take physical exercise, as otherwise it might bring on some disease.

Consumption, haemorrhage (Rakta-pitta) thirst phthisis, aversion to food, vomiting illusiveness, weariness, fever, cough and asthma are the diseases, which are likely to originate from excessive physical exercise and is, therefore, forbidden after meal and the fatigues of sexual intercourse, in a fit of vertigo and in respect of persons suffering from haemorrhage, phthisis, cachexia, cough, asthma and ulcer.

Children below sixteen of age and old men above seventy years, persons affected with diseases of flatus, persons who have to talk a great deal and loudly and also persons affected by hunger and thirst, should not go in strenous physical exercise.

The shaving of hair, and the pairing of nails lead to the expiation of one's sins, make a man cheerful, tend to appease his fate, increase his energy and impart a lightness to the frame.

8. *Massage :—*

The deranged vayu of the body is restored to its normal condition by the help of Udvartana (massage.) It reduces the fat and aggravated kapha of the system, smooths and cleanses the skin and imparts a firmness to the libms.

Utsadana (rubbing) and *Udgharshana* (friction) tend to dilate the orifice of the (superficial) ducts and increase the temperature of the skin. *Utsadana* specifically improves the complexion of females and gives a lovely appearance, cleanliness, beauty and suppleness to the female form. *Udgharshana* (friction) pacifies the bodily vayu, cures itches, rashes and eruptions (Kotha.) *Phenaka* (a kind of friction of the body with small wooden rollers) imparts lightness and steadiness to the thighs, cures itches, eruptions, vatastambha and excretal diseases. Friction of the body with brick-bat powders excites the heat of skin, brings on the dilation of the orifices of the bodily ducts, and cures itches and Kotha.

9. *Bathing :—*

Bathing removes somnolence, (inordinate) bodily heat and sense of fatigue. It allays thirst and checks itching and perspiration,

brings on a fresh relish for food, removes all bodily impurities, clears the sense organs, gladdens the mind, purifies the blood, increases the appetising power, destroys drowsiness and sinful thoughts and increases semen. The sight of a man is invigorated by applying cold water to the head at the time of bathing, while the pouring of warm water on the head tends to injure the eye sight. In cases of an aggravation of the deranged vayu and kapha, the head may be washed with warm water as a medicine, after a careful consideration of the intensity of the disease.

Prohibition of bathing :—

Bathing in extremely cold water in winter tends to enrage the bodily vayu and the kapha, while bathing in hot water in summer agitates the blood and the pitta. Bathing is not beneficial in fever, diarrhoea, ear-ache, tympanites, adhmana, aversion to food and indigestion and in the disorders or diseases due to the actions of the deranged vayu. It should not also be taken just after meals.

10. Anulepan :—

Anointing the body with scented pastes removes a sense of fatigue and perspiration. It produces a sense of pleasure and improves the Ojas, the strength and complexion of the body, enhances the beauty and glow of the frame and gives it a lovely appearance. Anulepan is forbidden in those cases in which bathing is prohibited.

Besmearing (alepa) the face with scented paste etc., imparts steadiness to the eyes, brings on a broad and graceful contour of the cheeks and mouth, produces their healthful glow like that of a lotus flower and prevents its disfigurement by pimples, moles and such like growths and eruptions (Vyang).

Specially in cold season the scented paste should be prepared of saffron, sandal wood and such other articles, and in summer of chandan (sandal) and vala (khus) and in rainy season of musk (kasturi) and sandal, etc.

Devotion to Gods and Brahmanas and hospitality towards guests add to one's good name, piety, wealth, progeny and duration of life.

11. Garments :—

Cotton clothes are supposed to be best of all as they can be washed daily. So also silken and woollen clothes are beneficial in winter.

A new, clean garment gives protection to the body from cold, dust, and heat. It gives a sense of pleasure. It should not be too cool or too hot. Dirty garments produce itching and germs, gloominess and poverty. The wearing of a turban (Ushnisha) acts as a protection against wind, dust, sun and light, helps the luxurious growth of hair and tends to improve the purity of mind. The use of shoes is efficacious in curing the disease of the feet and is conductive to pleasure and verile potency. It acts as a prophylactic against the influences of evil spirits, makes walking easy and pleasant and improves the Ojas of the body. Walking without shoes is perilous to life and health, and is attended with the danger of impaired vision.

The use of an umbrella is a protection against rain, wind, dust, dew and sun. It improves one's energy, Ojas, eyesight and complexion and is an auspicious thing in itself.

The use of a stick (Danda) dispels the fear of dogs, snakes, beasts of prey (tigers, etc.,) and horned animals. It considerably alleviates the toil of journey, lessens the probability of making a false step and is specially commended to the weak and imbecile. It increases one's energy, strength and patience, makes the mind firm and bold, acts as a proper support and makes one fearless.

It is a daily practice to put on the body different kinds of scented flowers every day after bath. Those flowers destory the bad smell of the body and also kill the germs of disease. Particular kind of flowers are recommended for particular seasons.

Different kinds of jewels and precious stones as well as the use of golden ornaments is considered beneficial to human body for removing evil effects supposed to be created by stars and planets.

Break-fast and occupation :—After bath and wearing of garments every man is supposed to take a light break-fast of his choice and then he should begin his daily work which he has to do to earn his livelihood.

12. Noon Meals :—

Food is the primary cause of the origin, continuance and desolution of beings. Life is impossible without food. Food is the source of the growth, strength and a healthful glow of organic beings.

It is food that imparts strength to the organs of sense and makes them operative in their respective fields of action. It is irregularity of diet which brings about ill health.

Food eaten with a good appetite tastes pleasant and relishing. Food which is congenial to one's temperament begets no discomfort after the eating. Light food is soon digested. Emollient food gives tone and vigour to the system. Warm food improves the appetite. Food eaten too slowly nor too hurredly is uniformly digested. Food abounding in fluid components is not imperfectly digested nor is attended by any acid reaction. Moderation in food leads to a happy and perfect digestion and tends to maintain the fundamental principles of the body in their normal state. A meal should not be eaten before the appointed time nor before the appetite has fully come. Similarly over or insufficient eating should be equally refrained from. Eating at an improper time and before the system feels light and free brings on a large number of diseases, and may ultimately lead to death. The meal eaten at an hour long after an appointed time tends to aggravate the bodily vayu which affects the digestive fire and offers serious obstacles in the way of its digestion. The food thus digested with difficulty in the stomach creates discomforts and destroys all desire for a second meal. Insufficient diet gives but inadequate satisfaction, and tends to weaken the body. Overeating, on the contrary, is attended with such distressing symtoms as languor, heaviness of the body, disinclination for movements and distension of the stomach, accompanied by rumbling in the intestines, etc. Hence it behoves a man to take only as much food as he can easily digest, which should be well—cooked and made to possess all the commendable (adequately nutritive) properties. Moderation in diet is the golden rule, besides taking into consideration the demerits of a particular food before partaking thereof and the nature of time (day or night) it is eaten.

Boiled food which is impure and dirty, infested with poison, or out of which another has eaten a portion, as well as that which is full of weeds, pebbles, dust, etc., which the mind instinctively repels, or cooked on the previous day or which has been kept standing overnight, as well as that which is insipid or emits a fetid smell, should be similarly rejected. Also food which has been cooked long ago, or has become cold and hard and has been rewarmed or which has been imperfectly strained or is burnt and insipid should also not serve as food. More and more palatable dishes should be successively

taken in the course of a meal. During the course of a meal, the mouth should be frequently rinsed or gargled in as much as the palate thus constantly being cleansed becomes more susceptible to taste and anything eaten thereafter is relished the better and gives all the pleasures of a first morsel. The palate affected with a sweet taste at the outset fails to appreciate the tastes of the successive dishes. Hence, the mouth should be washed at intervals during the meal. Sweet food eaten with a relish pleasurably affects the mind, brings joy, energy, strength and happiness in its strain, and contributes to the growth of the body; whereas the one of a contrary character is attended with opposite effects. The food which does not satiate a man even after repeated eating should be considered as agreeable to him. After finishing a meal, water should be drunk in a quantity which would be beneficial. Food adhering to the teeth should be gently drawn out by means of a tooth-pick in as much as if not removed, a kind of fetor is produced in the mouth.

A diet which abounds in fluid courses should be refrained from, only a single taste should not be enjoyed in a meal. Cooked pot herbs, boiled rice of inferior quality, and a course of diet abounding in acid taste should be avoided. Articles of one taste should not be eaten in large quantities at a time, nor articles of various tastes should be constantly indulged in. A second meal should not be eaten on the same day in the event of the appetite having become dulled by a previous meal. Eating with a previous meal only partially digested, seriously impairs the digestive functions. A man of dull or impaired appetite should refrain from heavy articles of food, as well as from partaking of large quantities of light substances. Cakes should never be eaten and a double quantity of water should be taken if they are eaten at all out of hunger, by which their safe digestion would be ensured. Of drinks, lambatines (articles that can be licked) and confectionary (Solid food), each succeeding one is heavier than the one immediately preceding it in the order of enumeration. Heavy articles of food should be taken in half measures only, while the lighter ones may be eaten to the heart's content. Liquid food or that which abounds in liquid substances should not be taken in large quantities. Dry articles of food taken in combination with a large number of other substances fail to do any injury to the stomach. Dry food (annam) taken alone cannot be completely digested. It is transformed into lumps in the stomach, is irregularly chymed, and produces deficient gastric digestion followed by a reactionary acidity.

The food, whether of a character that stamps it as belonging to the Vidahi group or not is but incompletely digested and gives rise to a reactionary acidity in the event of the Pittam being confined in the stomach or in the intestine. Dry food (cakes, etc.,) incompatible food combinations (milk with fish and so on), and those which are long retained in the stomach in an undigested state tend to impair the digestive functions (Agni).

Drinking of an obnormal quantity of water, irregular eating, voluntary suppression of any natural urging of the body, sleep in the day, keeping of late hours in the night, partaking of a light food with a strong appetite are the factors which interfere with the proper digestion of food and develop symptoms of indigestion. The food taken by a person under the influence of envy, passion, greed, or anger, etc., or by a man suffering from a chronic distemper is not properly digested.

The unfavourable symptoms of indigestion are sudden loss of consciousness, delirium, vomiting, water-brash, langour with a gone-feeling in the limbs, and vertigo, etc., which may end in death.

One should wash very carefully his hands and mouth after finishing the meals.

The Vayu is increased after the completion of digestion, the Pittam, during the continuance of the process while the Kapham is increased immediately after the act of eating, hence the Kapham is to be subdued after a close of a meal, and the intelligent eater should attend that end by partaking first of an astringent, pungent or bitter taste, or by chewing a beteal leaf prepared with broken areca nut, camphor, nutmeg, clove, etc., or by means of anything that instantaneously removes the viscidity in the cavity of the mouth, and permeates it with its own essence.

Then the eator should take rest like a king till the sense of drowsiness incidental to eating is removed. After this he should walk a hundred paces and lie down in a bed on his left side. After eating, a man should enjoy soft sounds, pleasant sights and tastes, sweet perfumes, soft and velvety touch. In short, anything that ravishes the soul and enwraps the mind with raptures of joy, since such pleasurable sensations greatly help the process of digestion. Sounds which are harsh and grating, sights which are abominable, touches that are hard and unpleasant, smells which are fetid and disagreeable,

encountered after a meal or the eating of impure and execrable boiled food or a loud side-splitting laugh after a meal is followed by vomiting.

The after-meal siesta should not be long and continuous; basking before a fire, exposure to the sun, travelling, driving in a carriage, swimming, bathing, etc., should be avoided just after the close of a full and hearty meal.

When the rest after meals is over a man is supposed to continue his daily work again till evening. Then after washing his hands and feet he is to pray God and take night meals.

Then every man is suppossed to take sufficient sleep at night at his will till the next day morning. To keep late at night is injurious to health.

II. Regimen of diet and conduct in different seasons (Rutucharya)

1. Summer :—

The bodily kapha already stored in the organism owing to the coldness of the body during the Hemanta (winter) season is aggravated during the spring by the increasing heat of the sun and consequently of the organism and gives rise to many diseases. Acid, sweet, demulcent and saline articles of food and drink as well as those that are heavy of digestion should, therefore, be avoided, and recourse should be had to vomiting, etc. Shashtika rice, barley, articles of cold potency, mudga-pulse, nivara rice and kodrava-rice should be duly prescribed after the cold, i. e., in the spring with the soup of the meat of the animals of the Vishkira class, such as Lava, etc. as well as with the soup of Patola, Nimb-leaves, bringles, and other bitter vegetables. All sorts of Asava and especially the Asava and Casidhu prepared from honey should be freely used in the spring. Physical exercise should be had recourse to, Anjana (collyrium) should be applied to the eyes, strong smokes should be inhaled and strong gargles used in she spring. Everything should be used with tepid water and a diet consisting of Tikshna (strong potencied), Ruksha (non-demulcent), Pungent, alkaline, astringent, tepid and non-liquid articles and especially the preparations of barley, mudga-pulse and honey would be beneficial in the spring. Physical exercise in the shape of mock-fight, walk, or the throwing of stones would be beneficial.

Utsadana (massage) and bath should be had, and groves should be resorted. Sexual pleasure should be enjoyed in this season. The bodily kapha stored in the body during the Hemant (winter) season should be eliminated by means of Shirovirechana, vomiting, Niruha-Vasti and gargles, etc. Day sleep and sweet demulcent and liquid articles of fare as well as those hard to digest, should be strictly avoided.

III. Rules For Summer-(Grishma)

Physical exercise, toil, hot and excessively drying articles of fare, (i. e. those prepared with pulses) aswell as those abounding in heat producing (i. e., pungent, acid and saline) tastes should be avoided in summer. Large tanks, lakes and rivers, as well as charming gardens and cold rooms should be resorted to and the finest (refreshing) dandal paste and garlands of flowers of lotuses and lilies, soft breeze from palm leaf-fans and neck-laces (of precious stones and pearls) as well as light clothes should be used in summer. Sweet-scented and cooling Pankhas and Manthas with abundance of sugar should be used. Sweet, liquid and cold food mixed with clarified butter, and boiled milk sweetened with sugar, etc., taken at night time would be found beneficial at that time. One should, at that time, lie on a bed, strewn over with full-blown and fresh flowers in some palacial building with his body besmeared with sandal pastes, and refreshed by cooling breezes.

2. *Rainy Season-(Pravrit)* :—

Articles of the three (viz., sweet acid and saline) heavy Rasas as well as milk, tepid meat soup, oil, clarified butter and everything which is Vrimhana (fat making) and Abhishyàndi (secreting) in its nature, are beneficial after the end of the summer season, i. e., in the rainy season. The bodily Vayu which is liable to be aggravated and which actually begins to aggravate in the summer should be pacified by wise men with Vayu subduing remediss.

River water, Ruksha (non-demulcent) and heat producing articles, Manthas, pepared with abundance of water, the Sun's rays, physical exercises, day sleep and sexual intercourse should be avoided in this season. Old barley, old Shashtika rice, old Sali rice, and old wheat shonld be used as food, and the bed to lie upon should be stretched inside a room where there is no blast of wind and should be covered over with a soft bed-sheet. The rain water, (in and after its

descent on the earth) becomes poisoned with the excretions, urine, salivation, sputum, etc., of poisonous animals aswell as with the poisonous atmosphere, peculiar to the rainy season. Its use should therefore, be strictly avoided in this season. The naturally aggravated bodily Vayu in this season should be duly pacified or the rules for Varsha (i.e., the Rainy season) should be duly observed in this season.

Varsha Season :—Articles of particular tastes which are remedial to the specefic deranged bodily Dosha should be used or employed by experienced persons in the particular season of the year in which the Doshas are respectively aggravated. The bodily Vayu of a person is generally aggravated during the Varsha (rainy) season owing to a slimy condition of the organism, producing an impairment of the digestive fire as weell as goose-flesh on the skin. Articles of astringent, bitter and pungent tastes should, therefore, be prescribed during those months of the year for correcting or remedying the altered, slimy condition of (things which obtain inside) the body, as well as for mitigating the aggravation of the bodily Doshas. The food should be non-liquid and made neither too emollient (fatty or lardacious) nor too Ruksha (dry) and should be composed of articles which are appetising and heat making in their potency. Water for drinking heated and subsequently cooled should be taken in combination with honey, if the sky is overcast with clouds and air charged with humid vapours, making the water consequently very cold.

The herbs and vegetables being newly grown in this season are (overjuicy) consequently not very easy to digest; one should. therefore, avoid the excessive use of physical exercise, water, dew, sexual intercourse and the sun's rays (which might lead to indigestion). One should in this season, lie upon some higher place to avoid the cold damp due to the emission of earthly vapour at this time. When feeling cold one should protect oneself from it with warm clothes and should lie inside a room free from blasts of wind and with fire burning within. Fine Aguru should be used as pastes. Sleep at day time and eating before the previous meal is digested, should be strictly avoided.

3. Rules for Winter :—

Autumn :—Articles of astringent, sweet and bitter tastes, different preparations of milk and of sugarcane juice as well as honey, Sali rice, mudge pulse, oil and the meat of jungle animals should be used in the autumn.

Sarat Season:—All kinds of water are recommended in this season as they are all clear and pure at this time of the year. Swimming and immersion in ponds full of Kamal (lotus) and Utpala (water lily) enjoying the moon's rays at dusk and the use of sandal paste are recommended. The aggravation of Pitta in the (previous) rainy season should in this season be duly remended by the use of Tikta ghrita by means of venesection or by the use of purgatives. Tikshna (sharp potencied or pungent) acid, hot and alkaline articles of food as well as the Sun's rays, sexual excess and sleep at day time and keeping late hours should be avoided. Sweet and cold water and purified wine as transparent as crystals are also recommended. All kinds of water are in this season washed as it were by the clear white rays of the autumnal moon and being purified by the rising of the Agastya Star, become very clear and transparent and consequently beneficial. Clean and thin clothes scented with Sandal pastes or with camphor as well as garlands of autumnal flowers should be worn and the Sidhu class of wine should be judiciously taken. In short, all Pitt subduing measures should be taken in this season.

Hemant (Shishir) season:—The season of Hemanto is cold but dry (Ruksha.) The sun is weak and the atmosphere is very airy. Hence, owing to the outside cold, the bodily Vayu is also aggravated in this season. The abdominal fire becomes dull owing to the internal cold and dries up the bodily Rasa (liquid portion of the system.) The use of oleaginous things is, therefore beneficial in this season. The use of saline, alkaline, bitter, acid and pungent articles of diet prepared with the addition of clarified butter or oil are beneficial. Food should not be taken cold and drinks prepared with Tikshna (hot potencied) articles (such as strong wine) should be taken after pasting the body all over with Aguru pastes. Baths should be taken in tepid water after rubbing in oil all over the body. Large inner apartments completely surrounded by rooms on all sides and containing fire pots (serving the purpose of chimneys) should be used as bed rooms and the bed sheets should be silken. Sufficiently warm coverings for the body should be used. Sexual pleasures should be fully enjoyed in this season and proper soothing food should be taken. Sweet, bitter, pungent, acid and saline articles of food and drink, as well as Tila (sesamum seeds) math pulse, pot herbs, curd, different modifications of sugarcane juice, scented and newly husked Sali rice, flesh of animals as well as clear transparent wines and all other invigourating articles of diet should be used to his content at the advent of cold by a person wishing vigour

(of the body and mind.) The rules for Hemant enumerated above would hold equally good for the Shishir (winter) season

IV. Sex Hygiene

All sexual excesses should be studiously abstained from in as much as they are sure to produce Sula (colic), cough, asthma, fever, emaciation, phthisis, jaundice, epilepsy, convulsions, etc. A person who is moderate in sexual intercourse, lives a long life, becomes good-looking, healthy, strong and firm in his nerves and muscles, and becomes capable of averting (untimely) decay. One may visit his wife (lit. a woman) on each fourth night in all the seasons of the year except in summer when he may see her once a fortnight.

Women unfit to visit :—A woman in her menses, not amorously disposed, uncleanly in her habits, not sufficiently endeared and endearing and belonging to a higher social order, older than one's self, affected with any disease, wanting in any limbs, inimically disposed to one self, in her period of gestation, suffering from any uterine disorder, belonging to his own blood (Gotra) of leading the life of an anchorite, or who is his preceptor's wife, should not be gone unto by a man (seeking health and longevity.) A woman should not be gone unto in Sandhyas (morning and evening) as well as on the Parva days (prescribed in Sastras) early in the morning, at mid-day, or in the dead of night. Going unto a woman at an infamous, unwholesome, or exposed place is similarly forbidden. Sexual intercourse by a man who is hungry, or thirsty, or who may be suffering from any disease, or may be angry, or in a cheerless spirit, is strictly forbidden. A man should not go unto a woman by repressing a natural urging for Vata (flatus) stool or urine, or if he is in a weak state of health (as it would be highly injurious to his health). Incest with lower animals, unnatural sexual intercourse, obstruction of semen in its passage, as well as sexual intercourse with a woman having any vaginal disease are strictly forbidden even in respect of a strong person.

It is highly injurious for a man to indulge excessively in sexual intercourse, or to enjoy it while standing, or while lying on his back or to shake his head at the time. These should not be indulged in by an intelligent and judicious person even (occasionally) for pleasure's sake.

Evil effects of the foregoing abuses :—Visiting a woman in her menses results in the loss of sight, longevity and vital power, and

should be accordingly considered as a sinful act. The duration of a man's life is diminished by going unto a woman older in age or higher in social status (Varna) or unto the wife of his preceptor or superior, in the morning or the evening or on the Parva days (the interdicted days), or unto a woman belonging to the same blood as he. A visit to a woman big with child is extremely painful and injurious to the foetus confined in the womb. A visit to a diseased woman results in the loss of a man's vital power. A going unto a deformed, uncleanly, spiteful, non-amorous, or sterile woman, or at an unclean, infamous, or exposed place is detrimental to the semen and intellect of the visitor.

Similarly, sexual intercourse enjoyed by a man at noon time or by one who is in an enfeebled, thirsty or hungry state of the body, in a standing up posture, or in a cheerless mood, brings on an excessive loss of semen and aggravation of the bodily Vayu. Phthisis due to the loss of semen is the result of our intemperance in sexual matters. Pain, enlargement of the spleen, epilepsy, and even death may follow from sexual gratifications in a diseased state of health. The Vayu and Pitta become aggravated by the sexual intercourse enjoyed early in the morning or at midnight. An incest with lower animals, unnatural sexual intercourse, or that with a woman having a diseased vagina is attended with an excessive loss of semen and an aggravation of the bodily Vayu, and is the cause of Updamsa (syphilitic virus). An act of coition enjoyed by holding a woman on one's bosom or by repressing the natural urgings towards urination or defecation, as well as a repressing of seminal discharge would help the early formation of seminal concretions (in the bladder).

Hence these (injurious and harmful) practices should be shunned by a man for his welfare in this life as well as for that in the next. On the contrary, repression of a natural and (legitimate) sexual desire, from a sense of unwise delicacy or shame is physical sin. Hence a healthy and passionate man possessed of the necessary fecundating element, under the course of a proper Vajikarana (aphrodisias) remedy, should cheerfully go unto and duly enjoy the pleasures of company with a girl, beautiful in looks, tender in years, modest virtuous equally passionate, cheerful, kindred to him both in physical and mental temperaments and well-decked with ornaments. Fatigue after coition should be removed by the enjoyment of bath, a cool breeze, or a sound sleep. Food or milk, saturated with sugar and meat juice, prove very refreshing after the act.

V. Continence

God has endowed every healthy man with the necessary fecundating element, but he should always bear in mind that God has implanted this desire in the mind of man and provided him with the necessary organic appendages only for the propagation of his species and not for the gratification of any diseased or morbid sexual propensity, which is found nowhere else in Nature save and except in debauched human subjects and which lowers them even below the level of brutes.

It is natural therefore that a man possessed of this powerful semen should and ought cheerfully go unto and duly enjoy the pleasure of company with his partner kindred to him both in physical and mental temperament. But this too is for the reason mentioned above and not for the gratification of the beastly lust. Excess in enjoyment leads to ruin and this is especially true in this case. This is, due to the loss of semen, is the result of our intemperance in sexual matters. Enlargement of spleen, epilepsy and even death may follow from sexual gratification in a diseased state of health.

Preservation of powerful semen is not only necessary for the powerful propagation of his species but it is absolutely necessary for maintaining the general vitality of the man. Intercourse with a woman is a natural desire for man. If this natural desire is not satisfied at a particular stage, then it is a severe type of starvation. We may find some born bachelors leading a successful life but that is by way of exception. We cannot recommend this sort of celibacy to men in general. Our ancient Rishees therefore, wisely divided the human span of life into four important divisions and these are four Ashramas—Brahmacharya, Gruhastha, Vanprastha and Sanyas. In the first stage man has to devote himself to the acquisition of knowledge and to observe celebacy in its strictest sense. In the second he has to make the practical use of the knowledge he has achieved and to attain all round prosperity. Here he has to follow God's desire of propagating his species by keeping himself within limits. He has to satisfy his sexual desire with this motive only. In the third stage he remains in the household but completely abstains himself from this sexual intercourse with his partner. Instead of taking active interest in temporal matters, he tries simply to maintain his position both physically and mentally. In the last stage there is absolute renunciation and he serves his connection so to say, with the worldly things.

In the first stage he is not allowed to mix in female society. He has to take the Satvika type of diet so that the sexual side of his, does not get any stimulation. No obscene literature he is allowed to read nor any scope for secret or tempting communication with the other sex is left for him. In this stage he has to mind only "study" and "body."

The second stage is also considered to be quite indispensable for a man. Here he has occasions to mix with females and so he has to exercise perfect control over his sexual instincts. Our ancients were dead against co-education. Veneral diseases were not so common then as they are now. Longevity of life was enjoyed by an average man then. The puberty period was considered as sixteen years in cases of females and twenty-four in cases of males when the due intercourse was allowed and the result was a strong type of progeny.

VI. Water

Water :—Atmospheric, or rain water is possed of a non-patent taste. It is ambrosial in its nature, pleasant and beneficial to life. It is enlivening, invigorating or strength giving, refrigerant, frigorific, anti-hyrotic, and antihoiphotic and conquers vertigo, drowsiness and fits of fainting. It is most wholesome to the human body. The man falls an easy victim to internal and external diseases (cutaneous affections) etc. who drinks of or bathes in a pool of water which is full of poisonous worms or is saturated with urin or fecal matter or is defiled with germs of vermin or decomposed animal organisms, or covered over with the growths of aquatic plants or is strewn over with withered and decomposed leaves or which in any way is rendered poisonous and contaminated, as well as he who drinks and bathes in freshly collected water of a pool or a reservoir during the rains.

A sheet of water which is entirely converted over with the growth of aquatic plants such as moss, zoophytes, water weeds, lotus leaves, etc., or which looks turbid owing to oozy mire, or is not exposed to the currents of fresh air, nor illuminated by the Sun or the Moon, and is possessed of a definite smell, colour and taste, should be regarded as contaminated or defiled (vyapannam). Water may be affected with regard to the six categories of touch, sight, taste, smell potency and chemical transformation or reaction. Roughness, sliminess, warmth and the production of shivering sensation are the tactual defects (sparsha-dosha) of defoiled water, whereas a varid colour and the

presence of mire sand, and shreds of moss are the defects which mark its look or appearance (rupa-dosha). A distinct taste marks the water, which is affected as regards its taste (rasa-dosha), while an unpleasant smell is the characteristic of the water, which is affected as regards its smell (gandha-dosha). The water, which being taken gives rise to thirst and to a sense of heaviness of the limbs, colic, and fluent coryza, is said to be affected or vitiated in its potency. (Virya-dosha); whereas that which takes a long time to be digested or is retained in the stomach for an inordinate length of time, is said to be affected as regards digestion or chemical transformation (Vipaka-dosha). Atmospheric water is free from the above-said defects. The defiled water or contaminated water should be purified by boiling it, or by heating it in the Sun or by immersing a red-hot iron or hot sand or stones in the same, and its smell should be removed by perfuming it with Nageshwar, Champak, Utpala, or Patala flowers.

Water should be drunk perfumed in a golden, silver, copper or an earthen goblet or in bowl made of bell-metal or of precious stones. Contaminated water, as well as rain water accumulated in an improper season should never be used for drinking purposes, in as much as it tends to derange the fundamental humours of the body, and is positively injurious to the human system. The man, who drinks or bathes in, any contaminated water without previously purifying it as before directed, incurs the risk of being speedily affected with oedema, jaundice, cutaneous affections, indigestion, dyspnoea, cough, catarrh, colic pains, abdominal glands, ascites or any other dreadful disease.

The water of clear and swift running rivers is light, while the water of those which are sluggish in their course and are covered with mosses and other aquatic plants is heavy.

The water, which gets the light of the Sun in the day and reflects the moon in the night and which moreover, neither produces Kapham nor a parched condition in the body, should be regarded as one in virtue with the atmospheric water. Atmospheric water, collected in a good and proper receptacle, has a virtue of subding the three deranged humours of the body, and acts as a pure tonic and elixir, its virtue varying with the excellency of the vessel in which it is contained.

Warm water subdues the deranged Vayu and Kapham. It is anti-fat, appetising, diuretic (Basti-Shodhak) and febrifuge. It proves

beneficial in cases of cough and dyspnoea, and is wholesome at all time. Water boiled down to a quarter part of its original quantity and then cooled down with all its froth and ebulliations removed, is light and limpid, and may be safely commended to the use of all. Water, boiled overnight should not be knowingly given to a thirsty person in as much as it has acquired an acid taste and will augment the internal kapham of the body and becomes positively injurious. Water boiled and subsequently cooled down should be given to a person suffering from any of the diseases due to an abuse of wine or to Pittam, or from a complaint brought about through the, concerted action of the three deranged humours.

VII. Food grains

Rice:—The several species of Shali rice are sweet in taste, cooling in potency, light of digestion and impart strength to those who use them. They subdue the Pittam and slightly generate Vayu and tend to constipate the bowels and reduce the quantity of fecal matter. Of these the red species (lohitaka) is the most efficacious, and subdues the deranged humours. It is diuretic, spermatopoietic, refrigerant, eye-invigorating, cosmetic, tonic and pleasant. It improves the voice. Its efficacy has been witnessed in cases of fever and ulcer, and in all diseases. It is a good disinfectant and anti-toxic. The other species differ a little in their properties from the preceding one and are successively inferior in quality in their order of enumeration.

Rice of once transplanted paddy plants (Ropya) or of those transplanted several times in succession (ati-Ropya) is light, easily digested and comparatively more efficacious. It acts as constructive tonic and is not followed by any reactionary acidity after digestion. It destroys the deranged humours and is diuretic. Rice of paddy plants sprouting from the stubbles of a previous harvest is parchifying. It suppresses the evacuations of stool, has a bitter and astringent taste, subdues the Pittam, is easily digestible and generates Kapham.

Wheat:—Wheat is sweet, heavy, tonic, rejuvicient, spermatopoietic, and improves the relish for food. It is demulcent and extremely cooling, subdues the Vayu and Pittam and generates the Kapham. New wheat is laxative and brings about the adhesion of fractured bones or helps fermentation.

Barely (*yava*):—It is cooling, sweet and astringent in taste and pungent of digestion. It subdues the deranged Pittam and Kapham.

It is anuretic, beneficial to ulcers and like sesamum, increases the quantity of stool and the emission of flatus, imparts firmness to the body and improves the voice, complexion and digestion. It is slimy and produces a condition of extreme parchedness in the system, removes obesity and subdues fat. It subdues the deranged Vayu, is refrigerant and soothens (purifies) the blood and Pittam. The Ati-Yavas (a species of barley) is inferior to barley species in respect of the preceding qualities.

Chanaka (gram) :—The species known as the Chanaka generates Vayu and is cooling in its potency. It has a sweet and astringent taste, and produces a parched condition of the body. It subdues the Pittam and Kapham, corrects the deranged blood and tends to bring on the loss virile powers. But if they are eaten with the clarified butter, they subdue Vayu, Pittam and Kapham.

Mudga :—Species known as the Mudga does not excessively generate Vayu in the system but tends to purify and invigorate the organ of vision. The gram species is the best of all the varieties of Mudga pulse.

Masha :—The pulse known as the Masha has a sweet taste, is heavy and pleasant, laxative, diuretic, demulcent, heat making, aphrodisiac, and specifically spermatopoietic, tonic and galactogoguic. It subdues the Vayu and increases the Kapham.

Masura :—The species of pulse known as Masura, is sweet of digestion and constipates the bowels.

Pulses are generally cool and pungent of digestion and have a sweet and astringent taste. They generate the Vayu, arrest the flow of urine and the evacuation of stool and subdue the Pittam and Kapham.

3. *Ready Dishes* :—

Confectionary-such as is made with the modifications of milk is called the Kshir-Bhakashyas (flour dissolved and stirred in milk with sugar). It is tonic, spermatopoietic, agreeable, appetising, and aromatic, and tends to impart rotundity to the frame. It subdues the Pittam and does not belong to the group of incompletely digestibles.

The variaty known as the Ghrita-Puras (articles of food prepared by putting clarified butter in doughs of corn flour) is strength giving and agreeable. It subdues the Vayu and Pittam, is spermatopoietic, and heavy of digestion, and tends to create new flesh and blood.

The articles of food known as Gaudicas (prepared by putting treacle into doughs of corn flour) are flesh making, spermatopoietic, and heavy in respect of digestion. They subdue the Vayu and Pittam and generate the Kapham and do not give rise to any reactionary acidity after digestion.

Sattakas :—Curd cream saturated with unrefined sugar and powdered Trikatus, and then filtered through a piece of clean linen, and seasoned with camphor and pomegranate seeds. It imparts a relish to a food. They are appetising, beneficial to the voice, heavy in respect of digestion, extremely palatable and strength giving. They subdue the Vayu and Pittam.

Confectionary made of pulses such as mudga pulse has an astringent taste, is light in respect of digestion, subdues the Vayu and Kapham, is purgative, and tends to restore the Pittam to its normal state, though apt to be long retained in the stomach in an undigested state. Cakes made of Mash pulse are tonic, spermatopoietic and heavy of digestion.

Confectionary fried in clarified butter has an agreeable taste and aroma, is light, spermatopoietic, and tonic, subdues the Vayu and Pittam, and tends to improve the complexion and invigorate the eyesight. Similarly that which is fried in oil is heavy as regards digestion, pungent in its digestive reaction, and heat making in potency. It destroys the Vayu, generates the Pittam and tends to affect the sight and produces cutaneous affections.

4. *Oil Groups* :—

Oils which belong to the category of fiery (Agneya) substances are hot or heat making in their potencies, irritating and sweet in taste and digestion and are constructive and pleasant. They expand through the entire system immediately after being drunk or rubbed, and are clear, heavy and laxative. They tend to expand the bone-joints and contribute to their free and easy movements. They act as spermatopoietics and purify the skin, improves the memory, and imparts softness to the skin and complexion. They are flesh-making and strength-imparting, and increase the firmness of the body. They are possessed of eye-invigorationg virtues and are anuretic, liquefacient, bitter and stomachic. They cure Vayu and Kapham.

Sesamum oil is the most commendable of all the oils.

5. *Vegetables and Fruits* :—

Raw or undried Kustumvari (coriander seeds) is sweet aromatic and pleasant, while in its dried state it is sweet in digestion acts as demulcent, allays thirst and alleviates the burning sensation of the skin. Tandulja is sweet in taste and digestion and proves curative in cases of haemoptysis and somnolence (due to the effects of poison, wine or vitiated blood). It is anti-toxic and extremely cooling in its potency, and produces a state of parchedness in the system.

Palandu (onion). It is not excessively heat making in its potency, has a pungent taste, is heavy, tonic and appetising. It slightly generates the Pittam and Kapham. It subdnes the Vayu. The species known as the Kshira-Palander (white onion) is demulcent, cooling in its potency and relishing, imparts a steadiness to the fundamental principles of the body, is tonic, promotes growth of flesh, improves the intellect and increases the Kapham. It is palatable, heavy, slimy and proves beneficial in the cases of haemoptysis.

Rasona (Garlic) is demulcent, heat making, sharp, pungent, slimy, heavy and laxative. It has a palatable taste and is tonic, spermatopoietic and tends to improve the voice, intellect and complexion and to bring about an adhesion of fractured bones. It alleviates heart disease, indigestion, fever, a non-relish for food, cough, asthma, piles, dullness of appetite, swelling, worms and disease due to the Vayu and Kapham.

The fruit of Vrihati plants has an astringent and bitter taste and is light of digestion. It is vermicidal and proves curative in cases of itch and cutaneons diseases and subdues the deranged Vayu and Kapham. The Vartakam (Brinjal) subdues the Vayu and Kapham.

The Karkotakam and the Kara-Vellakam are possessed of properties similar to those of above species.

The fruit known as the Amalaka, has a taste blended of the sweet, pungent and astringent ones with a shade of the bitter. It is laxative, spermatopoietic and beneficial to the eye sight, and is capable of subduing all the three deranged humours.

Dadimb (Pomgranate) leaves an astringent after taste and does not generate the Pittam to an inordinate degree. It acts as an appetiser, brings on flesh and a relish for food, is palatable to the taste, and

tends to constipate the bowels by imparting a greater consistancy to the fecal matter.

Ripe Amra (Mango) is pleasant, cosmetic, relishing and tonic, helps the formation of fresh blood and leaves an astringent after-taste. It is sweet and heavy, is a tissue builder and tends to increase the formation of semen and also subdues the Vayu and Pittam.

Grapes are laxative, beneficial to the voice, sweet, demulcent and cooling in their potency. They prove beneficial in cases of haemoptysis, fever, asthma, thirst, burning sensation of the skin and consumption.

Fruits such as Vatama (almonds) Akshoda and Abhishuka, etc., are demulcent, heat making in their potency, heavy of digestion, constructive, tonic and sweet in taste. They subdue the Vayu, Pittam and Kapham.

6. *Supplementary articles of diets :—*

The common treacle is found to be charged with a little alkali. It is sweet in taste and not too cooling. It acts as a demulcent and purifier of the blood and urine. It subdues the deranged Vayu and to a slight extent deranges the Pittam as well. It increases the fat, Kapham, and corpulency and is possessed of tonic and spermatopoietic qualities. The different modifications of treacle such as, refined sugar, should be deemed as more in their cooling, demulcent and aphrodisiac properties, and getting heavier in digestion.

Honey is sweet and leaves an astringent aftertaste. It is parchifying, cold, stomachic, cosmetic, tonic, light, softening, palatable, liquifacient, and fermenting. It acts as purifying and healing agent in respect of ulcers and eyes, is aphrodisiac, astringent and tends to permeate all the minutest channels and capilaries of the organism.

Pot herbs such as peper, ginger, asafoetida, have a pungent taste and are relishing, and heat making in their potency and subdue the Vayu end Kapham. They are variously used for seasoning the food.

7. *Milk and Milk Products :—*

Milk is the white fluid essence of drugs and cereals, which enter into the food of aforesaid milkgiving animals and is therefore best of

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all nutritive substances (lit. life giving). It is heavy, sweet, slimy, cold, glossy, emollient, laxative and mild. It is demulcent, and does not set up or increase the normal quantity of slimy secretions in the internal channels of the body.

She-goat milk is specially beneficial to persons suffering from phthisis. It is light, astringent, appetising, proves curatives in all diseases owing to the smallness of her limbs and her agile habits, as well as for the facts of her drinking of less quantity of water and living upon bitter and pungent herbs.

She-buffalo milk. It is sweet in taste, tends to impair digestion, and increases the slimy secretion of the organs. It is heavy, soporific, cooling, and contains more fatty matter than cows' milk.

Sweet curd greatly increases the slimy secretions of the organs and the quantity of fat and Kapham in the body. Acid curd deranges the Pittam and the Kapham, while the extremely acid curd vitiates the blood.

Fresh butter (Navanita) is an albuminous substance and is light, sweet, cooling, demulcent, pleasant, appetising, slightly acid and astringent. It conduces to the improvement of one's memory and intellectual capacities. It proves beneficial in cases of consumption, cough, ulcer, piles and facial paralysis.

Cream and clarified butter has some qualities as that of butter.

The Takra (Butter milk) is sweet and acid in taste and leaves an astringent after-taste. It is light, appetising, and heat making in its potency and has a parchifying effect upon the organism. Its curative efficacy is witnessed in cases of chemical or combinative poisoning, oedema, dysentry, diarrhoea, jaundice, piles, enlarged spleen, abdominal glands, non-relish for food, interminent fever, thirst, vomiting, etc. It is sweet in its digestive reaction and pleasant to the system. It proves curative in difficult urination.

8. *Non-vegetarian diet.*

The properties of the different species of edible meats are now described. The flesh of animals such as those which are aquatic in their habits, or frequent marshy lands, or dwell in villages or are carnivorous in their habits or are possessed of unbifercated hoofs or

dwell on high ground, is generally used as food. Of these each succeeding kind is superior to the one immediately preceding it in the order of enumeration.

The fresh water fish (river) are sweet in taste, heavy of digestion, bring on haemoptysis and destroy the deranged Vayu. They are heat making in their potencies, spermatopoietic and demulcent and tend to reduce the quantity of stool.

Sea-fish are heavy, demulcent and sweet and do not inordinately produce Pittam. They are heatmaking and spermatopoietic and beneficial to the stool, and destroy Vayu and generate Kapham. Sea fish are extremely strength-giving in their effect owing to the fact of their living on animal food. The river fish are possessed of greater tissue building properties than their marine kindred.

The flesh of animals which are generally found to frequent marshy places (such as elephant, gavaya, buffalo, boar, etc.) is spermatopoietic, and destroys the deranged Vayu and Kapham. It is sweet in taste and diuretic, and increases the quantity of Kapham.

The flesh of cock or fowl is demulcent, heat-making and spermatopoietic. It acts as disphoretic, imparts tone to the voice and the organism, subdues the deranged Vayu and useful as good constructive tonic. It is heavy and proves curative in rheumatism, consumption, vomiting and chronic fever.

The flesh of a sheep (mutton) is constructive, tonic and heavy and generates the Pittam and Kapham.

The age, body, development of limbs, temperament, nature, sex, constitution, size and habit of an animal should be taken into consideration before determining whether its flesh is wholesome or not. The measure in which it may be used as food with decided advantage to the organism and to what extent it will purify or improve its virtues should also be considered. The flesh about the region of the liver of all the animals should be regarded as the very best in respect of its dietic properties, in absence whereof the flesh of a young animal not at all used up, or afflicted with any disease and just quartered that day, should be regarded as coming next best.

9. *Three kinds of food :—*

Diet has intimate connection with the mind. The mind is formed of the subtlest portion of the food. Food when consumed

becomes three fold. The grass particles become excreta, the middling our flesh and the fine ones the mind. Diet is of three kinds, viz., Satvic (non-stimulating), Rajasic (stimulating), and Tamasik (Narcotic). Milk, fruit, cereals, butter, cheese, tomatoes, spinich, are Satvic food stuffs. They render the mind pure. Fish, eggs, meat, etc., are Rajasic food-stuffs. Beaf, onions, garlic, etc. are Tamasik food-stuffs. They fill the mind with inertia and anger.

The foods which increase vitality, energy, vigour, health, joy and which are delicious, bland, substantial and agreeable are dear to pure people. The passionate man desires food that are bitter, sour, saline, excessively hot, pungent, dry aud burning and which produce pain, grief, and disease. The food which is stale, tasteless, putrid, rotten and impure, is dear to the Tamasik people (Bhagavat Gita).

VIII. Diet of an Indian Professional Wrestler

Wrestling Exercise is a hard nut to crack. To get success in wrestling you must first possess strong body. You have to undergo for that special types of hard and strenuous exercises which should be followed by suitable and rich type of diet too.

Two types of diet are recommended for a wrestler. His all the year round diet is different from his special diet which he has to take during the couple of months preceding the time of the settled wrestling bout.

Indian wrestlers are world-famous in their bodily strength as well as the activity which is the life of the science of wrestling.

People are naturally very anxious to learn something of the diet that these wrestlers take. We attempt below the details regarding such special diet.

We have first to observe carefully whether the opponent is bulky or slim and you have to select your diet accordingly. If your opponent is rather slim then you should have as little quantity of liquid things as possible. Milk one pound in the morning and one pound in the evening, would suffice. He should have whole-wheat bread. While kneeding the flour, it should have Ghee about one-fourth of a pound and necessary quantity of milk. The mixture should remain

in a lump form for about an hour. Additional Ghee should be taken when the breads are taken. The breads should be properly baked.

Boiled rice should be taken as follows :—The pot must be big enough. Water should be twice the quantity of rice. Common salt to be added for taste when the rice is almost cooked. The pot should be removed from fire when nine-tenths of the cooking act is done. There should neither be an excess of water nor the quantity be less for cooking purposes. If there happens to be excess and if we are required to remove the excess of water then the nourishing part in rice may be lost. He should have only one pound of rice for both the times. The same quantity of whole wheat bread is recommended. Bread may be enjoyed with a small quantity of sugar.

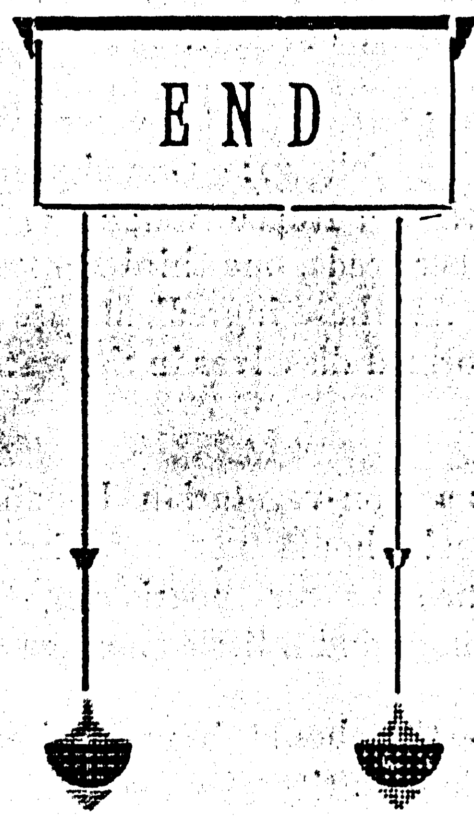
As for the morning refreshment the wrestler after the exercise should have a cold drink as follows:—One-eighth pound of almond, a little quantity one-eighth of a Rupee weight of cinnamon or pepper ½ Rupee weight of cucumber seeds, one third Rupee weight of sugarcandy and ½ pound of water. All these ingredients are to be finely powdered so that the lump thus formed dissolves in the water giving you a healthy invigorating drink.

If the wrestler is a uon-vegetarian he should take meat with wheat breads. The meal should not contain, however, any spices. Meat soup including Ghee is a very nourishing diet for a wrestler. For taste, cinnamon, cardamom and a little common salt may be added.

A vegetarian wrestler should have a boiled mixture of milk and Ghee adding to it a little quantity of sugar and Rava—the nourishing portion of a wheat grain.

If your opponent is heavier, then you should have more of liquid diet. He should have greater quantity of milk than what is prescribed above. He should include more vegetables in his diet.

Butter, powdered sugarcandy and the gold leaves should be well pounded and mixed and enjoyed as a special diet. Almond in proper quantity about a rupee weight-should be included in the above diet.


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